

# AMATEUR CINE

W O R L D

JUNE



SIXPENCE



# WE ARE SO PROUD

of our products that we are exhibiting them all over the Country !

SEE OUR ENTIRE RANGE OF PRODUCTS AT THE "BETTER HOMES" EXHIBITIONS in the following towns :—

May 14th to 24th, NELSON  
„ 28th to June 7th, BLACKBURN  
June 11th to 21st, HALIFAX  
„ 25th to July 5th, LANCASTER  
July 9th to 19th, STOKE-ON-TRENT  
„ 23rd to Aug. 2nd, LLANELLY  
Aug. 20th to 30th, WALSALL

Sept. 3rd to 13th, STOCKPORT  
„ 17th to 27th, CHELTENHAM  
Oct. 1st to 12th, HUDDERSFIELD  
„ 15th to 25th, COVENTRY  
„ 29th to Nov. 8th, WOLVERHAMPTON  
Nov. 12th to 22nd, MERTHYR TYDVIL  
„ 25th to Dec. 6th, NEWPORT, Mon.  
Dec. 10th to 20th, SWINDON

Demonstrations of "GeBescope" Talkie Apparatus are held daily in our travelling Homemovie Theatre. Make a note of the nearest town and do not fail to pay us a visit. Complimentary tickets are available to Cine Societies on application to "The House of Better Movies"

*All Home Movie Enthusiasts are heartily welcomed*

ONCE AGAIN THE MIDLAND CINE SERVICE LEADS—WITH THE FIRST TRAVELLING HOME MOVIE DEMONSTRATION EVER HELD

Buy through the post with confidence—from "The Home Movie Enthusiasts" :—

**THE MIDLAND CINE SERVICE**  
MIDLAND BUILDINGS :: SHIPLEY :: YORKS.  
"THE HOUSE OF BETTER MOVIES" Phone: 1597

## — ENSIGN — SIMPLEX POCKETTE

### 16<sup>MM</sup> CINE CAMERA

So easy to carry. So simple to load. The Ensign-Simplex Pockette weighs only 35 ounces. Its size is 4<sup>3</sup>/<sub>4</sub> by 5<sup>1</sup>/<sub>2</sub> by 1<sup>3</sup>/<sub>8</sub> inches. There is no threading. It is loaded in 5 seconds with special 50 ft. film charger. This can, if desired, be removed when partially exposed, and a new one inserted.

Efficient — convenient — compact.

With Ensar 1-inch f/3.5 fixed focus anastigmat lens. **£20**

With Dallmeyer 1-inch f/2.9 anastigmat lens in focussing mount. **£25**



Write for special brochure AC. 16/171.

ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.1.



# The WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

24, CHARING X RD., W.C.2. Temple Bar 7165 | 62, PICCADILLY W.1. Regent 1300 | 119, VICTORIA ST., S.W.1. Victoria 0669 | 111, OXFORD ST., W.1. Gerrard 1432

**Guaranteed in Perfect Order. You Cannot Do Better!**

16mm. Cine-Kodak, Model M, fitted lin. f/3.5 Kodak anastigmat. 100ft. or 50ft. capacity £12 15 0

16mm. Cine-Kodak, Model B.B., with lin. f/3.5 Kodak anastigmat, 2 speeds (8, 16), 2 viewfinders £9 17 6

16mm. Bell-Howell Filmo 70. lin. f/3.5 Cooke anastigmat, interchangeable. 100ft. or 50ft., 2 speeds (8, 16) £16 17 6

35mm. Bell-Howell Eyemo. 100ft. or 50ft., f/2.5 Cooke anastigmat in interchangeable mounts. Speeds 8, 16 £34 0 0

35mm. De Vry, f/2.5 Dallmeyer anastigmat, interchangeable, 100ft or 50ft.; visual focussing; handcrank or motor £27 10 0

16mm. Bolex Projector, Model G.916. Perfect order and condition. For 9.5mm. or 16mm. film. 500 watts. Resistance for all voltages. In case. Listed £55. Price £42 10 0

16mm. Kodascope Projector, Model C, 100 watts, Clarostat motor and resistance £9 17 6

9.5mm. Pathescopé De Luxe Motocamera, f/3.5 anastigmat, charger loading, perfect order. List £10 10s. £5 19 6

## Very Special Bargain!

A Complete and Brand New Cine Outfit (a prize won in a recent competition by someone who already owns an outfit!)

EXACTLY AS RECEIVED FROM KODAK, LTD.

16mm. CINE KODAK "K," f/1.9 Lens, interchangeable mount, 2-100 ft. PAN films and leather carrying case. LIST PRICE £39-9-6.

16mm. KODASCOPE "D" 300 WATT, complete for all voltages, with splicer, etc. 3-100 ft. KODAGRAPHS. LIST £28-3-0.

CELFIX SCREEN 40 x 30. LIST £4-12-6

TOTAL LIST PRICE £72-5-0

OFFERED AT £57-10-0

9.5mm. Pathescopé Motocamera B., f/3.5 anastigmat, as new. Listed £6 6s. 0d. Price £4 15 0

9.5mm. Dekko cine camera, latest pattern, as new, lin. f/1.9 Ross focussing lens, interchangeable. Variable speeds 8-72. Listed £9 18s. 6d. Price £8 10 0

16mm. Pockette Simplex, f/3.5 Kodak anastigmat, 2 speeds, leather case. Perfect £10 10 0

16mm. Cine Kodak, Model K, latest pattern, f/1.9 anastigmat lens, interchangeable. 2 speeds. 50ft. and 100ft. capacity. Leather case £26 17 6

16mm. Agfa Movex cine camera, f/3.5 anastigmat lens, 2 focussing positions. Cassette loading £8 17 6

16mm. Cine-Kodak, Model B, f/3.5 anastigmat. 100ft. or 50ft. Perfect order and condition £7 17 6

16mm. Cine-Kodak, Model B.B. Junior, f/3.5 lens, good order £6 17 6

16mm. Cine-Kodak, Model B, f/1.9 anastigmat lens, interchangeable. 100ft. or 50ft. film capacity. Two finders. Perfect condition £18 18 0

16mm. Ensign Autokinecam, lin. f/2.6 Cinar anastigmat, interchangeable. 100ft. or 50ft. film capacity £9 17 6

Introducing  
the *NEW*

# PAILLARD C A M E R A

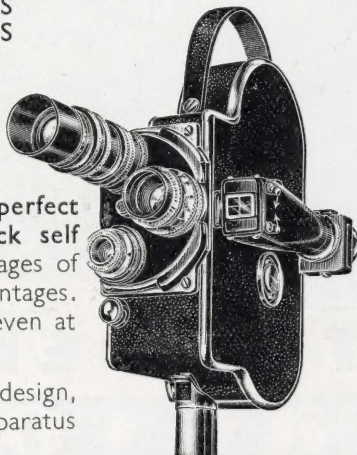
MODEL H. 16 FOR 16 MM. FILMS  
MODEL H. 9 FOR 9.5 MM. FILMS

Manufactured by the makers of the famous  
range of PAILLARD - Bolex Projectors.

## ★ Two Unique Features:—

Semi-automatic loading of spools capacity 50 and 100ft. (any make). Sprocket and claw feed, ensuring perfect steadiness of pictures. Very quick self threading device. All the advantages of cassette loading without its disadvantages. No floating of the film in the gate even at high speeds.

Semi-circular turret head, of a new design, avoiding bulk. Thickness of apparatus including turret approx. 3".



**Disengagement of spring motor,** at any time no matter whether the motor is wound or not. Possibility of numerous tricks, with backgrounds, super-impositions, double exposures, etc.

Tri-focal tubular view-finder with accurate correction of parallax and interchangeable optical system. All speeds up to 64 pictures per second, strictly accurate. Picture per picture device.

**PRICE £49**  
with Dallmeyer F/2.9 (1") lens

Folders free from: **CINEX LIMITED, 70, HIGH HOLBORN, LONDON, W.C.1.**



# 9.5mm. Cinematographers!!

## SAVE MONEY ON FILM

For some time there has been a demand for a low-priced 9.5mm. film. Now, after months of patient experiment, we are in a position to supply our new VAUXHALL 9.5mm. film to the public. Extreme latitude, excellent tone contrast, and fine grain make this the ideal medium for recording your shots this summer. Rated at 500 H. and D. it can be used in all summer lighting conditions, and gives consistently good results. Every film, too, receives individual treatment when returned for processing thus producing excellent films. Send now for a trial supply and test our claims for yourself. It is supplied in sealed tins of three, and if desired will be loaded into your chargers without extra cost. VAUXHALL film is the cheapest ortho. reversible film on the market in spite of its numerous advantages.

**2/3** or inclusive **4/-**  
of processing  
per 30 feet

**VAUXHALL**  
9.5mm.  
**CINE FILM**  
FOR  
**GOOD RESULTS**  
AT  
**LOW COST**

### BARGAINS

#### CINE CAMERAS.

**Cine Kodak Model B**, f/1.9 anastigmat, takes 50ft. or 100ft. films, chromium plated model, as new. Cost £31 10 0 .. £14 17 6  
**Bolex 16mm. Cine Camera**, f/3.5 anastigmat, two viewfinders, spring motor drive, etc. List price £14 .. £5 15 0  
**Model F Cine Nizo**, f/2.9 Meyer Triplan, variable speeds, hand-crank, perfect condition. List £14 10 0 .. £7 17 6  
**Ditto**, f/3.5 anastigmat. List £12 10 0 .. £5 17 6

**Victor Cine Camera**, fitted with turret head, lin. f/2.6 anastigmat, 15mm. f/1.5 Dallmeyer speed, 3in. Dallmeyer Telephoto, De Luxe leather case, perfect order. Cost approximately £80. Snip .. £29 10 0  
**Coronet Cine Cameras**, f/3.9 anastigmat, spring motor drive, guaranteed brand new and unused. List price £3 5s. To clear .. £1 17 6  
**Midas 9.5 Cine Camera Projector**, f/2.5 anastigmat, motor drive, brand new condition. Cost £7 7 0 .. £2 7 6  
**Pathoscope Cine Camera**, fitted with Camo spring drive (one wind exposes complete 30ft.

film), f/3.5 anastigmat, perfect order and good condition. Cost £9 5 0 .. £1 19 6

**Dekko Cine Camera**, f/2.5 anastigmat, variable speeds, etc. List £6 16 6 .. £4 19 6

**Pathoscope Motocamera De Luxe**, f/3.5 anastigmat perfect condition. List £10 10 0 .. £4 19 6

**Cine Kodak Model B**, f/3.5 anastigmat, takes 50ft. or 100ft. 16mm. films, two viewfinders, New condition. Cost £25. Very special bargain .. £6 15 0

**Dekko Cine Camera**, f/1.9 Dallmeyer, latest model, new condition. List £9 18 6 .. £7 18 6

**Pathoscope Motocamera De Luxe**, f/3.5 anastigmat, variable speeds, good condition. .. £5 12 6

#### PROJECTORS.

**Pathoscope 200B Projector**, latest model, complete in case. List £16 10 0 .. £12 17 6

**Ensign Silent-Sixteen "50"**, exactly as new List £6 15 0 .. £3 19 6

**Kodascope 8 Projector**, electric motor drive, complete in case. List £9 9 0. Shop soiled only .. £6 19 6

**Pathoscope "Home Movie" Projector**, complete with flex and mat, etc. List £6 15 0 .. £3 15 0

**Pathoscope "Home Movie" Projector**, very latest model, only been used a few times for demonstrations. List £6 15 0 .. £4 12 6

**Pathoscope "Kid" Projector** and resistance for all voltages. List £2 15 0 .. £2 5 0

**Pathoscope "Home Movie" Projector**, fitted with electric motor drive, super attachment. List price over £12. Special snip. .. £7 12 6

**Bell & Howell Model 129 Projector**, 750 volt lamp, takes up to 1,600 ft. reels, forward and reverse drive, etc., very latest model, exactly as new, complete with one 1,600 ft. reel and one 400 ft. reel and de luxe carrying case. Very special bargain .. £48 17 6

#### ACCESSORIES.

**Blendux photo-electric cell exposure meter**, complete in Ever-Ready leather case, perfect order. List £4 4 0 .. £2 15 0

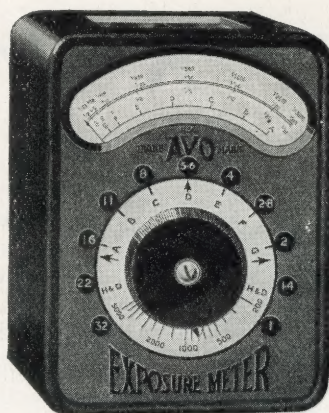
**Drem Cinephot Exposure Meter**, complete in leather case. List £1 13 0 .. 13 6

## The NEW "AVO" PHOTO-ELECTRIC METER

PRICE **57/6** ONLY  
EVER-READY LEATHER CASE  
5/0

Note these Six Star Features:

- \* Suitable for either "Still" or "Cine" Cameras.
- \* British Made.
- \* Simple to operate.
- \* Lightweight. Size 3" x 2 3/4" x 1 5/16"
- \* No calculations whatever.
- \* Extreme Sensitivity.





# AMATEUR CINE

VOL II.

WORLD

No. 3.

SIXPENCE EVERY MONTH

Address all communications to  
AMATEUR CINE WORLD,  
Link House, 4-8, Greville Street,  
London, E.C.1.

JUNE, 1935

Subscription Rates.  
United Kingdom and Dominions  
3 months .. .. 1s. 10<sup>1</sup>/<sub>2</sub>d.  
6 " .. .. 3s. 9d.  
12 " .. .. 7s. 6d.  
Foreign 8s. 6d. Post Free

ADVERTISEMENT RATES SENT ON APPLICATION

The proprietors reserve the right to refuse or suspend any advertisement at any time without assigning any reason therefor.

*Devoted to the interests of all Amateur Cinematographers throughout the World*



*In this remarkable study, the balance and interplay of light and shade are essential features of its effectiveness.*

## PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS ..	101	OBTAINING CORRECT EXPOSURES WITH "AMATEUR CINE WORLD" ..	102	OUR CRITICS REVIEW READERS' FILMS .. .. .	119
WHY NOT MAKE A SCREEN MAGAZINE? By Andrew Buchanan ..	102	EXPOSURE CHART .. .. .	107	WHAT'S NEW IN APPARATUS AND IDEAS .. .. .	128
GETTING THE RIGHT EXPOSURES FOR TITLES. By Harold B. Abbott ..	107	NEW 16mm. COLOUR FILM .. .. .	110	WHAT THE SOCIETIES ARE DOING ..	133
READERS' PRIZE-WINNING HINTS ..	110	MAKING UP FOR AMATEUR MOVIES. By Granville Squiers .. .. .	115	LETTERS TO THE EDITOR .. .. .	139
THE 8mm. PROJECTOR. By C. S. Woolley .. .. .	111	PROFESSIONAL FILMS. TECHNICAL FEATURES OF SOME JUNE RELEASES ..	117	REPLIES TO READERS .. .. .	143





**It's a DEKKO**  
— that makes  
the difference

# LOOK AT THIS Specification

**BRITISH MADE THROUGHOUT**

Footage indicator. Indicator resetting knob. Handsome Bakelite Case to withstand long wear without shabbiness. All metal parts chromium plated. Slotted restart knob. Non-rotating winding key. Brilliant viewfinder of the direct type, close to lens to ensure accuracy.  $f/3.5$  fixed focus 20mm lens on interchangeable mount. ★ Substantial operating trigger. The Dekko selector - three positions. B. normal. T. continuous operation. I. for single frame exposures. Speed regulator for 8, 16, 24, 32, and 64 frames per second.

**£6.6.0**

## A wide choice of lenses on INTERCHANGEABLE MOUNTS



The 9.5mm. enthusiast can now at a moderate cost use any type of lens from the  $f/3.5$  to a telephoto.

With the ROSS  $f/1.9$  lens he is able to make his pictures all the year round, thus securing opportunities denied to the owners of cameras with fixed lenses of smaller aperture.

The DEKKO Camera with ROSS  $f/1.9$  micrometer focussing lens is only  
**£9-18-6**

**CAMERAS LTD., SLOUGH, BUCKS.**

London Depot: 17 Thavies Inn, E.C.1. Telephone: Central 1958

★ Dekko Camera fitted with Taylor-Hobson  $f/2.5$  lens **£6 16 6**

★ Dekko Camera fitted with Dallmeyer  $f/1.9$  in. micrometer focussing lens **£9 18 6**

### ACCESSORIES

Ross telephoto lens focussing 3 in.  $f/4$  **£6 16s. 0d.**

Dallmeyer telephoto lens focussing 3 in.  $f/4$  **£5 5s. 0d.**

Leather Case to take camera, etc., 17s. 6d.; Telephoto leather case **£1 1s. 0d.**

Colour filters, 2x, 3x, 4x, 10s. 6d.; Portrait attachment for fixed focus lenses 10s. 6d.; Lens hood, 1.9, 2s. 6d., 3.5, 2s. 0d.



### COUPON

Send me Free Booklet and Full Specification of the DEKKO CINE camera.

NAME.....  
ADDRESS.....



# THE EDITOR to his READERS

**A**N artist is rarely a good critic of his own creations; the critical and creative faculties are rarely found together. There are exceptions to this, of course. A few of the readers who submit their films to us for review accompany them with a letter in which they detail what appear to them to be faults in their productions. Curiously enough they sometimes go to some pains to explain the minor ones and miss altogether the major ones, while in one or two cases they have been too severe with their work and have managed to find errors that would be unnoticed by the average audience.

Most amateur cinematographers, however, lulled by the often indiscriminating approbation of their friends, find it difficult to regard the child of their creation with an unprejudiced eye. Cine societies who show their productions to a wider circle are often in the same position. Audiences composed of other amateurs sometimes group themselves into a mutual congratulation society. The local press cannot always be relied upon to dispel some of the illusions. Some of the press reports we have seen of films with which we are familiar have, to put it mildly, erred on the side of generosity due perhaps in some measure to the fact that the critics adopt the attitude of "After all, they are only amateurs." This is an attitude that we strongly deprecate. It leads the amateur to make excuses for himself and to expect the audience to give him a similar latitude.

Our views on this matter are reflected in the film criticisms which are such a popular feature of *Amateur Cine World*. Their usefulness lies in the fact that they are constructive and salutary and are written by practical cinematographers, who besides appreciating to the full the limitations imposed on the amateur, are also fully aware of the heights that can be reached. Even so, we are occasionally surprised by the excellence of some of the films that are submitted to us. It is no exaggeration to say that a number we have seen are better than some professional efforts. (Indeed, some professional

"shorts" would receive very short shrift in these columns if they were submitted for review). It is, however, gratifying to note that many readers whose films are not so satisfactory actually ask us not to be deterred by any thought of sparing their blushes. These are the people who will make worthwhile films in the future. They know they have made mistakes and are anxious to profit by them.

In general, the most prevalent fault in the films submitted to us is lack of planning. Often admirable material is there but it is not presented as effectively as it might be. This lack of planning may not always be due to laziness; it may be that the author has no clear ideas *what* to film, much less how to present it to the best advantage. Hence one of the reasons for hose-piping, for rambling sequences and unconnected shots. One's holidays, portraits of the family . . . these provide ready-made subjects, but one does not always want to be filming holidays and the family. (But don't forget our Competition!) What other subjects are worth capturing in celluloid? You will find some stimulating suggestions in the article by Mr. Andrew Buchanan in this issue. Note that he, too, stresses the paramount necessity of drawing up a plan.

Those of our readers who are members of a Cine Club are offered an opportunity of seeing two very interesting amateur productions that are models of their kind. These are the 9.5mm. and 16mm. prize-winning films in our "Week-End" Competition. In making application secretaries should give us a choice of dates for only a limited number of copies is available.

First come, first served. There is no charge, of course, but borrowers are asked to defray the cost of return postage. Owing to the demand for the films they are loaned for one night only. Please remember that if they are kept longer than the stipulated time it may be that you will be letting down another club.



*The picnic party can provide you with a nice little cameo for your family Competition film*



# WHY NOT MAKE A SCREEN MAGAZINE?

FOR the amateur film producer who does not happen to be surrounded by an active group, equipped with studio facilities, the making of a screen magazine is an admirable pursuit. It always seems to me that one of the greatest problems confronting the amateur is "what to shoot" and what to do with the film when it has been shot. Film-making becomes a reasonably economical pastime only when one's efforts are definitely contributing towards the creating of a specific product, and although countless odds and ends, shot at random, of the family at various ages, are fascinating, at least to the family, they lead nowhere.

Naturally, to embark on feature production is admirable if the group concerned is equipped both with experience and apparatus, but for the thousands of individuals who are anxious to make films more or less independently, I advise a concentration upon magazine production. There is no finer training ground for the potential producer than in the making of non-fictional shorts which are composed of a variety of subjects and the finished reel is of infinitely more interest than the odd fragments one shoots merely because the sun is shining and the baby is not crying, or is.

Assuming you are just such a producer and you feel you would like to make a film magazine, the first piece of advice I would offer you is not to copy the work of professional magazine makers. You possess something which those within the industry do not—freedom to do what you like. Those of us who are supplying established markets are compelled to conform to required recipes and the ingredients we use are demanded. You, on the

*The making of a film magazine offers unlimited possibilities to the amateur cinematographer working on his own. "There is no finer training ground for the potential producer," says Andrew Buchanan (whose own screen magazines are the finest of their kind), "than in the making of non-fictional shorts which are composed of a variety of subjects and the finished reel is of infinitely more interest than the odd fragments one shoots because the sun is shining and the baby is not crying, or is."*

By ANDREW BUCHANAN

other hand, may select freely, experiment and introduce new forms of treatment as you please. It is just this freedom which can be so extremely valuable if diverted into constructive channels, instead of being thrown away because no definite objective has been found.

Nevertheless, although you are advised not to copy the professional magazine, you must necessarily conform to the broad principles involved in making a picture of this description, at least, to begin with. That is, you

commence by mentally dividing your reel into five or six, more or less, equal parts and then carefully consider what you would like each part to consist of. This will develop your sense of balance and screen values, for

you will find that when half a dozen subjects are strung together one can ruin all if it predominates, or alternatively is too feeble.

The position of each of your six subjects is of supreme importance and their correct interrelation a factor you can achieve only after experiment. The experienced editor can instantly tell if a reel is overloaded—where its weakest spot is—when a subject has reached saturation point—why the complete reel seems unattractive even though each of the subjects is excellent. He can alter the entire appeal of a reel merely by changing the position of one of the sequences. The first two rules are to begin well and end well and then the task is to keep alive the interest throughout. *Brevity without haste.*

## Making a Beginning

Now for your first magazine—the beginning of a series. Your subject matter depends entirely upon you and as you depend upon your circumstances and your locality I cannot aid you to any great extent. However, I am going to draw up a rough contents sheet that should be practically within the reach of everyone. I am



## Meet the AUTHOR

Originated the Cinemagazine ten years ago and produced it continuously ever since. It is now known as the Gaumont British Magazine. Produces own sequences, cuts them, writes their scripts and sees the job through from start to finish. Designs all studio settings and supervises recording and synchronising.

Believes most films are suffering from too many people having a hand in their production. Considers it illogical for a Director to 'produce' a picture from a subject he did not conceive, did not write the scenario of, had no hand in the creating of the settings, has little technical knowledge of the camera,

and does not cut an inch of what he has shot.

Has written several books on the film—notably "Films, the Way of the Cinema," which became a best seller, and also "For Filmgoers Only." Lectures extensively on film production. Was Adjudicator at the Glasgow Amateur Film Festival last December. Also a dramatist and novelist, his latest book being "He Died Again."

When time permits he produces longer films of both a fictional and a documentary nature and original screen ballets, both for inclusion in the Magazine and for Film Societies.



assuming you have no equipment for lighting interiors. You probably have, but we will keep this first reel down to exterior work. Firstly, your type of subject matter:

1. I should make this a busy city sequence, to enable the reel to open boldly on a quick tempo.
2. Someone making something by hand—a vivid reminder of less mechanical days.
3. Preparing a plane for flight.
4. Some babies.
5. Keeping fit.
6. Somewhere that is charming.

The above contents are comparatively easy to procure and they should create a nice balance that will sustain the interest throughout. Needless to say, your camera does not begin to turn for a long while yet—not until you have decided on paper exactly how you are going to interpret the above subjects. I think I should handle the first one by taking a series of short shots of city signs—Warnings—Speed Limits—Cross Here—Cross There—30—Turn Left—Right—Stop—Go—Ices—Grill Room—Book Here—Twice Nightly—Bed and Breakfast—and I should also take short shots of traffic—the camera low for big vehicles and elevated for pedestrians—and intercut them all until I had created a representation of the whirl of life in a modern city, to which I should add brief cameos of contrasting types—market stalls—elegant shops—slender automobiles—kiddies in soap-boxes—dainty high heeled feet tapping along—huge flat feet waddling—fat face smoking long cigar—factory chimney belching smoke—tiny little sketches neatly assembled.

Then I should insert

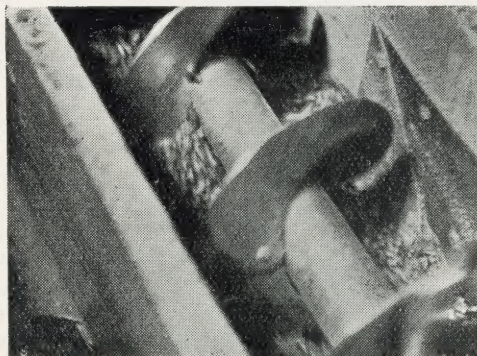
*Molten Chocolate.*

a title to introduce the architecture of this age—and would show several well-composed shots of modernist buildings—of gleaming glass. I should not take these buildings sideways or upside down but present them as impressively as possible. Then I should select some of the loveliest old corners of the city—an ancient church hidden behind modern streets—an old archway—city gardens—the spots which few really know—leisurely shots intermingled with observant close-ups of rusty locks, ancient lamps, gargoyles, worn steps—your titles to explain the various buildings and to plant the vivid sense of contrast between the new and the old.

Your second subject, according to my list, should be making something by hand. But no, that will create quite the wrong balance—and would be an unsuitable follow-on from the old buildings, for you must now



*Here is an interesting study that would merit a place in the city section of a magazine film as described in this article, but since the subject is one of dignified beauty, such a shot would be quite out of place in the 'busy city' sequence, which is in quick tempo. Where would you place it?*



*Grinding.*

*Use good, bold close-ups like these to analyse industrial processes. "Make the camera unbearably inquisitive," says Mr. Buchanan. "Assume the audience knows nothing whatever about the craft." If you are filming an iron works, for instance, you should assume that the audience does not even know what the iron is like before the work commences. Show every stage of what goes on.*

introduce something entirely different. Bring up No. 4 to No. 2—"Some Babies"—not necessarily human. I should make friends with a matron of a crèche to begin with and take several amusing studies of kiddies playing in cots, on the floor, eating, sleeping. This will be a wonderful experience for you to try to secure natural studies. You lose a mark for each baby who looks into the camera! Quickly cut from a baby to some puppies, or kittens—or better still, to monkeys, if obtainable. This subject is dependent upon your imagination—your sense of comedy and contrast—and it is an amusing ingredient inserted specifically to aid the sequences which precede and follow it.

Now you can insert the Craft subject as No. 3. This kind of material is invariably interesting to everyone, especially if you select work which is

*(Continued on next page)*



(Continued from previous page)

fast being superseded by machinery. Wander into the country and you will find basket makers, wrought iron workers, potters, wood carvers, etc., and any of them will be delighted to be filmed. As you have no lights, and as, even if you had, they have no electricity, induce, say, the wrought iron man to bring his bench into the yard so that you have daylight. Fortunately for your continuity, you are not making a sound film, so that your dividing titles will account for lapses of time in the processes you are going to show.

Decide to analyse the whole thing. Make the camera unbearably inquisitive. Assume the audience knows nothing whatever about the craft. It doesn't even know what the iron is like before the work commences. Therefore, shoot some strips and pieces in their crude, unhammered state. Show hands removing some of these pieces to work on. Follow this with the empty bench and allow the same hands to bring the pieces into the picture and place them on that bench. Show the tools in an inanimate group. Show the hands selecting the tools required and move out of the picture with them. Then show the fire within the house in which iron will be heated. You can pick up this photographically by the light of the flames.

### Show the Detail

Do not omit a single stage in what is going on. If a bit of iron has to go from the bench to the fire and back again, show it going there, and back. Reveal the shaping of the iron by beating in good close-ups, and plant the workers' faces with some sensible close studies of them as they concentrate on what they are doing. Temporarily leave the actual gate or whatever it is they are working on and amble round the yard, making the camera shoot examples of their finished work lying against walls and in piles. This is far wiser than ending your sequence with a dreadful shop window display of "finished goods," and also enables the men to have progressed with what they are making by the time you return to them. The end of your story is the article we have seen made being looked over by its creators.

No. 3 next, the Plane. No, I don't think so—not after the wrought iron—a greater contrast would be effected by introducing No. 5, "Keeping Fit." It is a

# An ANSWER to

complete change and intensely interesting. Persuade a gymnastic instructor to accompany you to an open spot where he or she can demonstrate some fundamental exercises with the sky as a background—a sky quite unbroken by trees or roofs. But begin the sequence with several short shots—all the same length, of people at play—tennis—cricket—hiking—football—boxing—running—hockey—netball—swimming—cycling, etc.—mere glimpses to create a prologue to your gymnastic

story. Your title will then explain that although games are excellent for fitness, they do not always exercise the essential parts of the body as do certain exercises.

Then follows the Instructor. Precede each exercise with close-ups of his or her hands touching the parts of the body which are going to be exercised. This gives emphasis to the whole story. Then take each exercise from at least three camera positions to enable you to inter-cut them throughout, one from the front showing the whole figure from a low level. Another from the side, the camera above the Instructor, and the third very near the parts which

contain the vital movements. One camera and three takes will do the job. Divide each exercise with a title, of course.

Your "Preparing a Plane for Flight" sequence, originally No. 3, will fit admirably into No. 5. It is active, mechanical and informative in an impressive way. There

are aerodromes everywhere and there should be no difficulty in gaining permission to visit the hangars, where the mechanics are preparing planes for the air.

### Taking the Plane Sequences

Few people know the details surrounding the fuelling of a plane, the attention to wheels, struts, luggage loading, etc. The subject would be interesting if the opening scenes were confined to analytical close-ups, concentrating only on the operations in progress—tyres—levers—petrol—nuts—taken both from well-chosen positions on the planes, beneath the chassis, and from the pilot's seat. Then, in a rather longer shot we should see the plane being slowly moved into its starting position.

In a series of close-ups we should observe the starting



*One can always find a place for scenic sequences in a cine magazine. It is not necessary, says the author, to look for a story or even to film famous beauty spots. Film just the natural beauty of the countryside. But don't concentrate only on shots of the scenery—film the life of the countryside as well.*



# *the Question:* WHAT SHALL I FILM?

up of the engine—contact—pilot's fingers—propellor being swung—right into the camera—a series of short flashes of the propellor turning from five or six camera positions. Then the tail of the plane moving past camera. For the first time we should see the entire plane leaving the ground and going away into the distance.

You now approach the last subject in your reel—"Somewhere Charming." I am a great believer in purely scenic sequences and I advise you to develop this type of material. Do not look for a "story," nor even think it necessary to film some world-famous village, cathedral or historic ruin. Film just the natural beauty of the countryside—capture a season. Try a village that is *not* famous. Wander about for a few hours observing the quiet life. There are reflections of poplars in a pond and cows being slowly driven from the byre at the end of the road into that delightful field opposite—look at the shadow of the farm horse's head on the cobbles as he waits for the cart to be filled with turnips.

## *Limitless Possibilities*

There's that old, old man still sitting outside the inn. And the camera must surely tremble with eagerness to capture the beauty of the perfectly grouped roofs of the farm; look, the upturned shafts of a disused cart against the sky—and there's the potato harvest going on—bending figures following the horses as they plough up the furrows—potatoes filling sacks, sacks emptied on to regular piles. There are the flowers in the quiet rectory garden—the curtains are flapping in the open windows—the lovely old church with its thick Norman buttresses—some village women are plodding into it, laden with country flowers and jampots, with which to decorate the altar, in their simple way. And framing the whole, maybe, there are sweeping Downs. Your camera should have a marvellous time capturing some of that beauty.

You will have observed that at the beginning of this article I advised you not to copy professional magazine makers, and that immediately after I have proceeded to tell you what I think would make a good reel and how to shoot each subject! But my suggestions are of the broadest kind and I put them forward as an amateur possessing few facilities, hoping you may be able to grip hold of those ideas which appeal and cast aside those which you will supersede with your own. The scheme is limitless—the source of non-topical and non-fictional

*Dramatizing industry—a ballet prologue to an industrial sequence portraying the birth of light in one of Mr. Buchanan's G.-B. Magazines.*

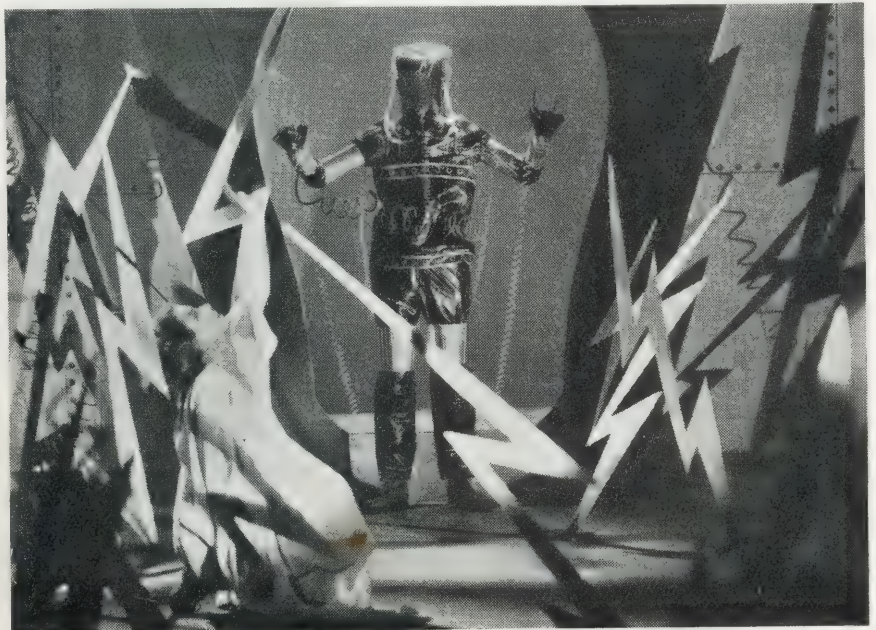
subjects endless, and instead of taking little bits and pieces which have no real significance, you will always be producing a contribution to your Magazine.

As this scheme develops you will be taking sequences ahead of the reel you are making, thereby establishing a library from which to select and make up future issues. But it is better to begin your first reel by deciding on the actual contents, rather than to commence by building up a library, because that might result in a collection of perhaps forty sequences, from which the desired variety was unobtainable, because you had not been shooting according to any plan. Thus you might have collected too many scenic sequences and nothing of an industrial nature. For this reason I advise you to schedule your production upon as rigid a basis as possible until you have made the first few Magazines. I started ten years ago just like that and to-day . . . but that's quite another sort of story!

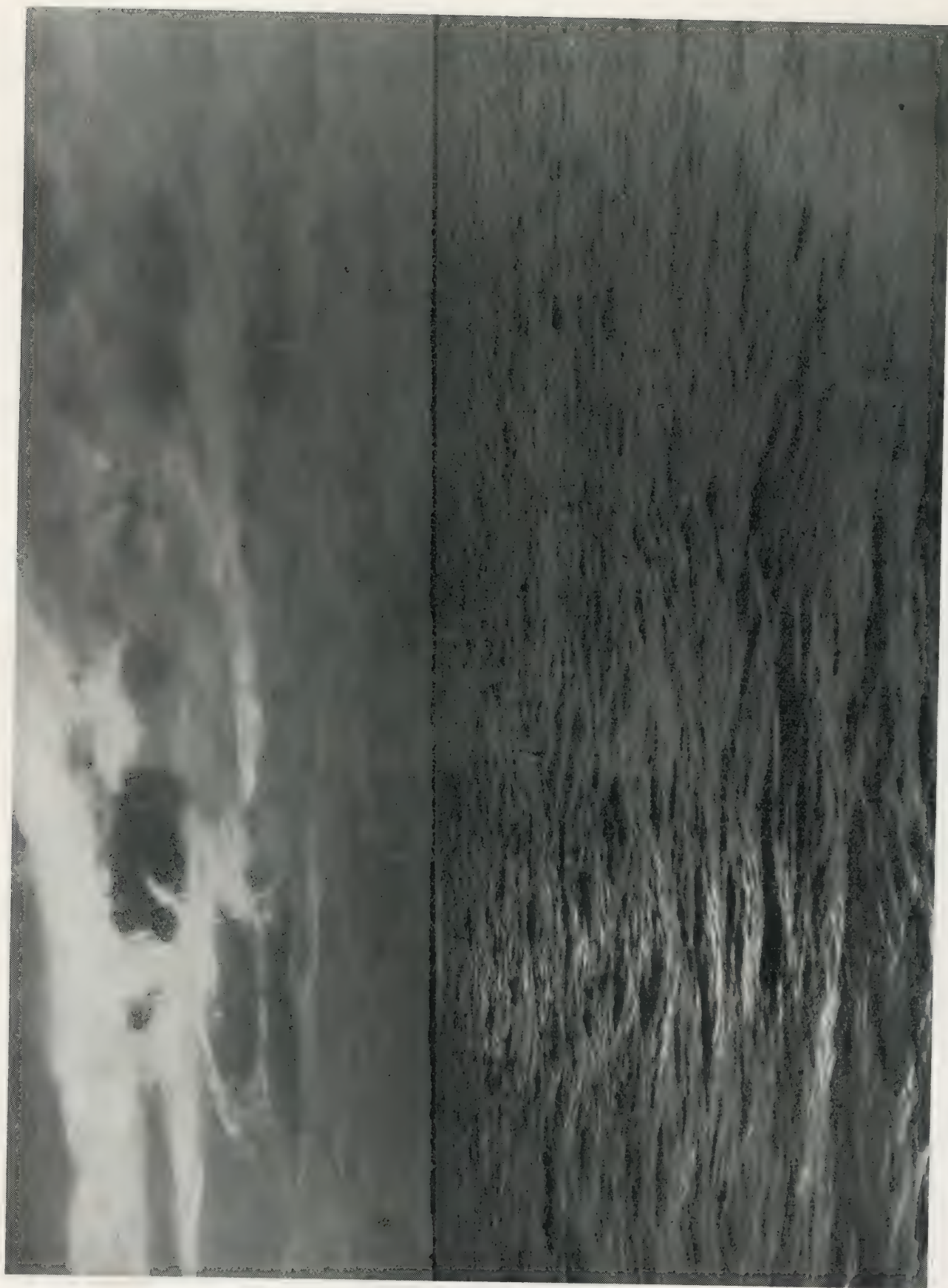
## *Cinematography and Art Training*

A new and interesting use of the sub-standard camera and projector has recently come to our notice. In most art schools the life study class has access only to human models, who are paid to pose in the studios of the school. If the students want to make studies of animals it is necessary for them to go out into the countryside and find the animals. This not only consumes a considerable amount of time but also the animals themselves sometimes either refuse to stay in one place, or are even at times definitely antagonistic!

At Ealing School of Arts and Crafts, however, this disability has been removed by the use of sub-standard film. Mr. Trammere and Mr. Lightfoot, the two principal masters, spent a considerable portion of their summer holidays securing cinematic studies of cows and horses and sheep and other animals and these pictures are projected to the students on the school's 16mm. projector. The films enable the students to gain first-hand knowledge not only of the general appearance but of the characteristic movements of the various animals.







*A useful title for a cruise or holiday film, for use in the larger titlers such as the Bell-Houell, Cinepro, Dallmeyer, Ensign, Kodak and Wizard.*



# Getting the Right Exposures for

## TITLES

By HAROLD B. ABBOTT

### 8mm. FILM

ONE of the most disheartening and annoying experiences of the amateur title maker is to spend much time in setting up, in succession, a number of neat titles, devoting perhaps a full reel of film to the photographing thereof, only to find, when the spool is returned from the processing station, that the exposure was wrong and all the labour and expense thereby wasted. Frequently this has the effect of "putting the wind up" the amateur, and he is scared of making further attempts which may only result in the same disastrous fashion.

In an effort to prevent this, and in order to avoid the necessity of individuals conducting expensive and time-consuming experiments in order to establish the correct conditions, I have undertaken a fairly comprehensive series of experiments as a result of which I believe I am able to put the majority of amateurs straight on to successful exposures in title-making.

First let me say that all these experiments were for titling by artificial light. Daylight is so uncertain and varying in actinic quality that experiments in this direction would be of little value to the beginner. Further, seeing that titling is the one phase of cinematography in which all the conditions may be stabilised and repeated whenever required, why introduce the uncertain factor of daylight?

Some may reply that they have no means of producing sufficiently powerful artificial light for the purpose and must, perforce, rely on daylight. My sympathy is extended to these unfortunates because their titling must inevitably partake of the same uncertainty as their normal camera work and will depend upon their ability to correctly judge exposures. Such judgment may, of course, be materially aided by the use of an exposure meter or chart; but it is not possible for me to help them beyond the guidance already provided in the *Amateur Cine World* monthly exposure tables.

My experiments embraced 8-, 9.5- and 16mm. films and a variety of titlers and illuminants and will be set forth in detail. In all cases the camera was run at normal speed.



Fig. 12—"The Abbot" cine titler reviewed in this article. (See page 109.)

distance of 8 inches from the title card. This question of distance is highly important, as will be seen later in this article. The title photographed consisted of the Cinecraft white felt letters on a black background and the results at various apertures were as follows:—

f/1.9—Good — slightly over-exposed.	f/3.5—Excellent.
f/2.8—Excellent.	f/5.6—Good — slightly under-exposed.

Using a similar title on the home-made title stand (described in previous articles) and illuminating it with one Photoflood lamp in a Kodaflector Junior reflector at 12 inches distance, the following results were secured:—

f/1.9—Over-exposed.	f/5.6—Excellent.
f/2.8—Good — slightly over-exposed.	f/8 Good — slightly under-exposed.
f/3.5—Good — slightly over-exposed.	f/11—Under-exposed.

The use of a single lamp for any but very small title cards is apt to produce uneven illumination and it is preferable to place one lamp at each side of the title board at an angle to the front of approximately 45 degrees. If one lamp only is used it should be held immediately above the camera—almost touching it, in fact—

(Continued on next page)

### --- This is Number 4. ---

of our popular series on titling. Previous articles which appeared in the February, March and April issues of "Amateur Cine World," have dealt with sizes and distances of cards with all makes of cameras and supplementary lenses, getting the titles in register, title card preparation and how to space the wording.



# A Guide to TITLE Exposures

(Continued from  
previous page)

particular care being taken to ensure that no direct rays from the lamp shall strike the lens. This method of lighting must not in any case be used when the title includes a glass or polished surface.

after the 8mm. being simply that the film used for my 16mm. experiments was also Kodak film—the ordinary panchromatic—and it affords an interesting comparison with Cine Kodak-8 film.

Using the Cinecraft Titler exactly as before, the following results were obtained :—

f/3.5—Excellent.	f/8—Slightly under-
f/4—Excellent.	exposed.
f/5.6—Good.	f/11—Under-exposed.

By way of comparison I next used the Wizard Titler, in which the lamps are fixed at an average distance of 14 inches from the normal (swinging) title board. The same lamps were used as in the Cinecraft Titler and it will be observed that the increased distance from the title results in a larger aperture being necessary to secure the same exposure. Seeing, however, that all modern cine cameras are fitted with lenses of at least f/3.5 and excellent results are secured at that aperture, no serious disadvantage exists except when orthochromatic film is used. There seems to be no reason why the lamp-holders should not be placed at least 4 inches nearer the title in a diagonal direction.

Here, then, are the results :—

f/3.5—Excellent.	f/5.6—Slightly under-
	exposed.
f/4—Good.	f/8—Under-exposed.

Fig. 13. Setting a title with "Abbot" black letters. This new titling outfit is reviewed in this article.

With two Photoflood lamps in reflectors placed as suggested above, each at an average distance of 12 inches from the title, results were as follows :—

f/3.5—Good—over-exposed.	f/8—Excellent.
f/5.6—Good—very slightly over-exposed.	f/11—Good—slightly under-exposed.

Those readers who have a single lamp of the Nitraphot type will be interested in the following results obtained with one Nitraphot "K" (in reflector) at 12 inches :—

f/1.9—Good—over-exposed.	f/3.5—Excellent.
f/2.8—Good—slightly over-exposed.	f/5.6—Excellent.
	f/8—Under-exposed.

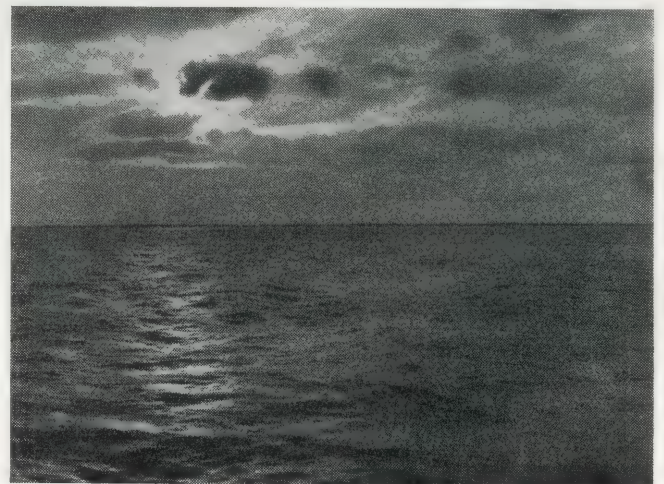
As a final experiment with the Cine Kodak-8 film I used the Cine Kodak Titler, adopting (with much misgiving) the illumination illustrated in the instruction booklet. This consisted of a single 100-watt pearl lamp without reflector, held immediately above the lens mount. My pessimism was justified, for whereas the instructions say that I should have obtained a successful exposure at f/3.5, I found it necessary to open up to f/1.9 before obtaining a good result, and even this was a shade under-exposed. This, of course, is no reason to condemn the Cine Kodak Titler: it is in fact a very excellent little titler; but the instructions are at fault. Use a single Photoflood lamp as illustrated in Fig. 1 in the first "lesson" of this series, and you will get excellent results at f/8, never mind f/3.5!

## 16mm. FILM

I propose to deal next with the results obtained on 16mm. film, the reason for dealing with it immediately

at 12 inches, the results being as follows :—

f/3.5—Over-exposed.	f/8—Excellent.
f/4—Slightly over-exposed.	
f/5.6—Good.	f/11—Excellent.



Background for use in the Cine Kodak 8 and Pathescope titlers.



With the same titler and two Photofloods (one each side) at 12 inches the results were:—

f/4—Over-exposed.      f/8—Good.  
f/5.6—Slightly over-exposed.      f/11—Excellent.

The Photofloods were in all cases used in the Kodaflector Junior reflectors.

Finally, a test was made using the same titler but with a single Nitraphot "K" lamp in its own reflector at 12 inches from the title. These were the results:—

f/3.5—Slightly over-exposed.      f/5.6—Excellent.  
f/4—Good — very slightly over-exposed.      f/8—Good  
f/11—Good — slightly under-exposed.

One of the most striking facts revealed by these tests is the extraordinary latitude of Kodak film in conjunction with the compensated processing. In many cases perfectly good results were secured over a range of no fewer than four diaphragm settings and in some cases the results obtained with two adjacent stops were practically indistinguishable.

### 9.5mm. FILM

My tests with 9.5mm. film were made on Pathe R.O.F. stock; but from experience with Gevaert 9.5mm. Ortho Rapid Reversal film I should expect identical results from the latter stock. This is a summary of the results:—

Cinecraft Titler (two 100 watt pearl lamps at 8 inches):

f/1.5—Good — very slightly over-exposed.      f/2.8—Good—slightly under-exposed.  
f/2—Excellent.      f/4—Under-exposed.

Wizard Titler (two 100 watt pearl lamps at 14 inches):

f/1.5—Under-exposed.

Wizard Titler with one Photoflood in addition to normal lighting:—

f/1.5—Over-exposed.      f/4—Good — slightly under-exposed.  
f/2—Good — slightly over-exposed.      f/5.6—Under-exposed.  
f/2.8—Excellent.

Wizard Titler with two Photofloods in addition to normal lighting:—

f/2.8—Good — slightly over-exposed.      f/5.6—Good — slightly under-exposed.  
f/4—Excellent.      f/8—Under-exposed.

Further tests were made with both the Wizard Titler and the home-made title stand, each with one, and then two, Photofloods *without* the two 100 watt lamps; and the results were the same as above.

My final 9.5mm. tests were carried out with the home-made titler, first with one Nitraphot "K" (200 watt) lamp in reflector at 12 inches from title and then with one Zeiss Ikon Nitraphot (500 watt) lamp in reflector

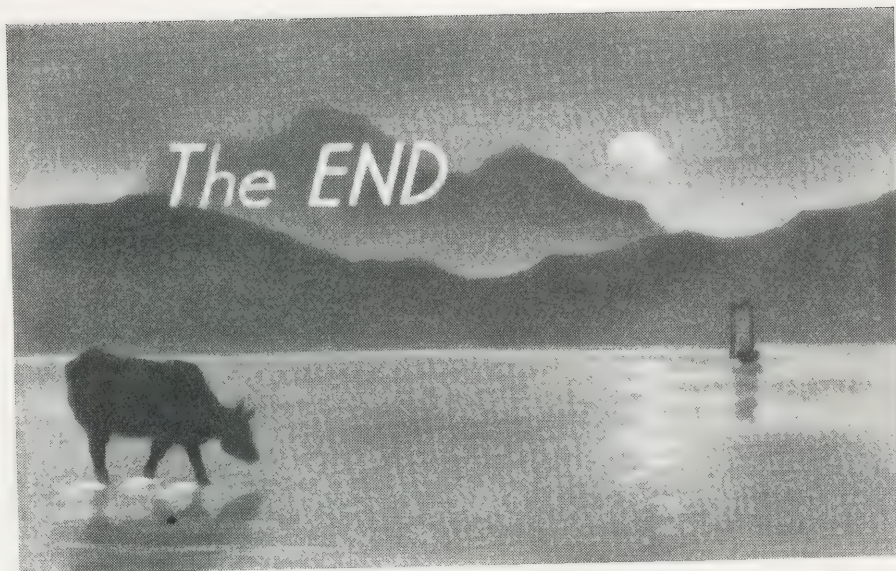


Fig. 14. Do you like this title? It is very simply done. Next month our contributor will tell how YOU can achieve similar results, even though you may have no artistic talent.

at the same distance. The results in both cases were the same, viz.:—

f/1.5—Good — slightly over-exposed.      f/2.8—Good — very slightly under-exposed.  
f/2—Excellent.      f/4—Under-exposed.

With all these tests made for him the amateur should have no difficulty in proceeding forthwith to produce successful titles. If the 16mm. amateur uses film of a make other than Kodak he may accept the figures given under the 16mm. heading for all ordinary pan reversal films; but should take the 9.5mm. figures for orthochromatic stock even though it be of 16mm. gauge. Users of super-sensitive pan should use one stop smaller than that ascertained from the above tables. The question of negative and positive stock for titles will form the subject of our next "lesson."

### A New Popular Price Titling Outfit

Resuming our brief survey of commercial aids to titling, I have some good news for the not-too-rich amateur who has been sighing for an efficient movable letter set of low price. It is a newcomer in the field of amateur cinematography and this is the first notice of it to be published, the makers not yet having had time to advertise it.

It is called the "Abbot" Cine Titler; but I have not the slightest commercial interest in it. The simple fact is that before making up this outfit the sponsors sought my opinions—which I was only too pleased to give—and they have adopted all my suggestions as well as some of their own. After this admission it is perhaps somewhat egotistical to say that I consider it a very good outfit indeed; but, anyway, here is a brief review.

The letters (either black or white) are of cardboard, glazed and moulded so that they have the appearance of enamelled metal. Two sizes, 1 inch and  $\frac{1}{2}$  inch, are provided in each outfit and the "founts" have been carefully worked out to provide titles of reasonable length without the necessity of purchasing extra letters. Upper and lower case letters, as well as figures and punctuation marks, are provided in both sizes.

(Continued on page 131)



# READERS' HINTS

**W**E print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the July issue should reach us not later than May 28th. Entries should be addressed to: Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, E.C.1.

Half-a-guinea is awarded to the senders of the following hints.

## RUNNING PATHE KID BY MOTOR

Many owners of the Pathe Kid projector have, perhaps, since the introduction of the Super Attachment, been experimenting with a view to driving the projector with a motor and have been at a loss to find a means of transmitting the drive to the projector mechanism.

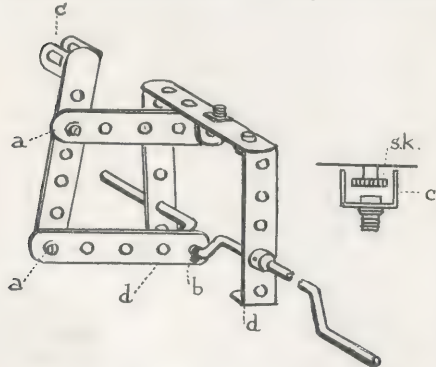
This difficulty may be overcome by purchasing from Woolworths 1 wander plug. The thread on the brass part of the plug coincides exactly with that in the adaptor which transmits the belt drive from the main spindle to the take-up reel.

On the 'plug' end of the wander plug put a piece of insulating tape so that one end of the tape is in the split part; continue the tape round one revolution. The plug will now be of sufficient diameter to fit snugly into a "Meccano" pulley or sprocket wheel, obtainable for a few pence from any shop selling "Meccano" spares. The grubscREW is now tightened and you have a fixed pulley suitable for most low-g geared motors.

I have been using this method for the last three or four months with perfect satisfaction, utilising a chain drive from a suitably geared "Meccano" motor.—*D. Wilson, Nyewood, Station Road, West Wickham, Kent.*

## TRICK EFFECTS

The accompanying sketch shows the gadget I use with my Pathe Motocamera B for trick effects. One quick turn of the handle moves the starting knob backwards and forwards. Only one frame will pass through if the movement is quick enough. Tests can be made with a piece of developed film. In this way the Motocamera B can be used as a one-turn one-frame camera. The whole is screwed to the titling board at the points d, a, and are loosely locked by nuts and bolts.



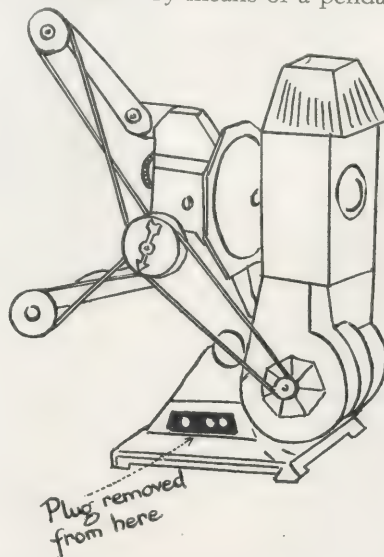
Gadget used for trick effects with the Pathe Motocamera B.

Spring clips at b keep the strip steady. C slips over the starting knob. Actually the crank cannot be obtained with a handle, but it can easily be bent to form one or a handle built up to form a crank arm and a small rod will do.—*C. R. Davison, 16, Catherine Street, Hartlepool.*

## LAMP SWITCH FOR PATHESCOPE 200B. PROJECTOR

The following idea is useful for mains owners of "200B" projectors for "direct on mains."

As supplied, this projector motor and lamp are switched "on and off" by means of a pendant switch, connecting in the main flexible cable. An independent switch for the lamp is not provided, but can be easily done as follows:—



Remove the 3 pin "Link" plug on the left side of the projector base (sketch 1 shows projector with plug removed) and replace it with a 3 pin plug as fitted to the resistance of the other types of

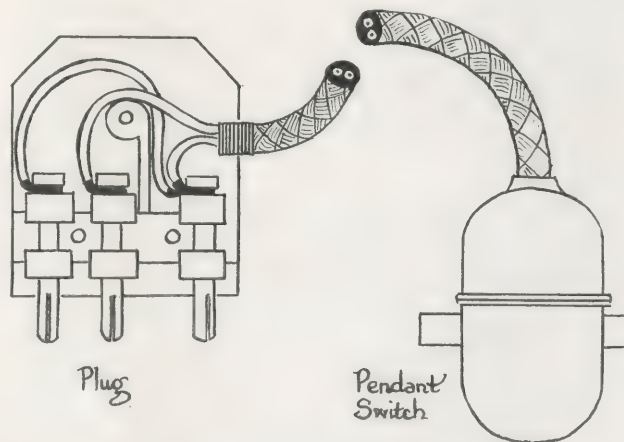
"200B" projectors where the lamp and motor are of a lower voltage than the mains and the "voltage drop" is obtained by means of a resistance.

This plug is connected up to a pendant switch. Sketch 2 shows the inside of the plug with one half removed to illustrate the method of connecting.

Pins 1 and 3 are connected together.

Pins 2 and 3 are connected to the switch.

The original pendant switch is now a master control for the motor and lamp and the additional switch operates the lamp only. The writer usually starts the motor on the trailer before switching on the lamp as it avoids the risk of the film scorching.—*L. Capson, 29, The Fairway, Gravesend, Kent.*



For explanation of this, and the sketch above, see reader's hint in this column.



# THE 8mm. PROJECTOR

EIGHT millimetre equipment, in the writer's opinion, is capable of great development, for the film is extremely fast and of very fine grain and thus can be magnified enormously with no great loss of definition. It is a size of film that so far has received only moderate support, though the rapidly increasing range of apparatus available is an indication that amateurs are becoming conscious of this film, which, in addition to being the cheapest, bears comparison with 16mm.

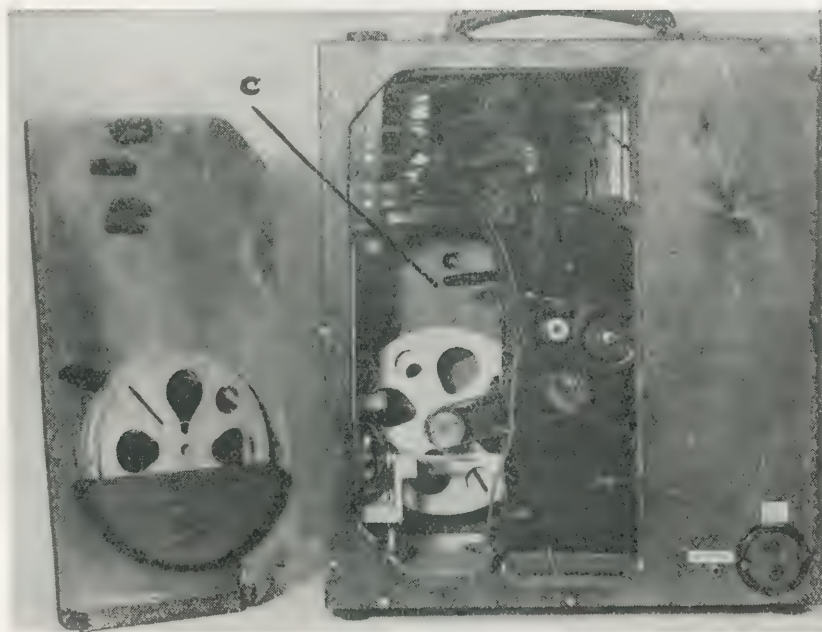
The Cine Kodak projector, model Thirty, being the cheapest of the Kodak range, is necessarily somewhat lacking in refinements that are to be found on the more expensive models, the 'Sixty' and the 'Eighty.' Nevertheless, it is an excellent machine capable of good results and a description of some alterations and adaptations made by the writer to a standard 'Eight' 30 may prove of interest.

The case which houses the projector and accessories is made from plywood and is polished. The tilting screw on the machine has been discarded and the whole case can be tilted by turning the finger adjustment 'A' in illustration, at the top, which forces out a wooden block in the base, the general arrangement of which is shown in the photograph at the foot of this page. The intake for the air cooling can be observed, as also can the exhaust; and in order that the rear motor bearing can receive adequate lubrication (it is rather inaccessible on this projector and totally so when encased as in this instance) an oil tube is taken from the top of the case to the inside of this bearing, 'B' in photograph.

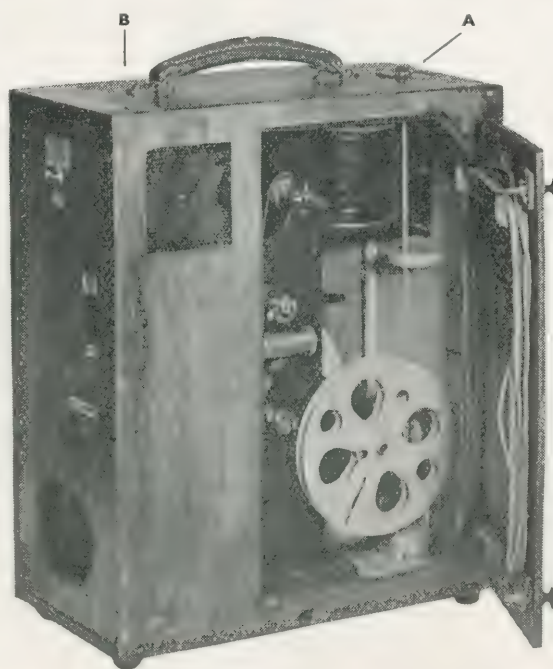
The most important change

*Making the Kodak 'Model Thirty' into a De-Luxe Machine*

By C. S. WOOLLEY



The Projector in its case. "C" shows the simple but ingenious re-wind control



Another view of the converted Kodak 'Model Thirty'

from standard is the fitting of a Kodak 30 volt, 100 watt lamp (as fitted to the 'Sixty') which is fed through a transformer supplied by the Amateur Cine Service Ltd., of Bromley, and which replaces the 100 volt, 100 watt lamp fitted as standard to this projector. This gives greatly increased illumination, with economy in current consumption, though the machine is necessarily restricted to A.C. supply.

The hinged door enables threading to be carried out easily, aided by a pilot light above the sprockets; and the door carries a length of wire which is plugged into the side of the case, earthing the projector and transformer, which is necessary if an amplifier is to be used for musical accompaniment. The projector beam passes through a small opening in the front of the case, suitably covered by a hinged trap. A separate switch is fitted for the projector lamp, which can be extinguished whilst the film is being rewound.

The standard rewind on this machine, though motor driven, is rather awkward in use, for belts have to be changed. The writer has constructed a rewind which avoids handling of belts, for all that has to be done at the completion of a reel is to

(Continued on page 138)



# Obtaining Correct Exposures

## WITH "AMATEUR CINE WORLD" EXPOSURE CHART

SOME guidance was given last month in the matter of correctly "placing" certain subjects in their appropriate columns of our monthly exposure chart, and examples were illustrated of subjects which would fall within Columns 4, 5 and 6 [it will be recalled that, for convenience of reference, we numbered the vertical (subject) columns 1, 2, 3, 4, 5 and 6, from left to right]. This month we reproduce six illustrations representing a subject in each of the six columns and shall deal with each class of subject in detail.

### Discretion Necessary

First regard Fig. 1. Few would have any difficulty in placing this in Column 1 of our chart. It is obviously a "light interior" or (to all intents and purposes) "close-ups in shadow." The mere fact that it is a camp scene does not render it a Col. 4 subject, because the photograph is not of an "open camp scene" but the interior of a tent with figures in shadow.

The point we wish to establish is that the column headings must not be read *too* literally: a certain amount of discretion is called for. It is obviously impossible to list every kind of subject falling within the category of each column and the reader must regard the *nature* of the subject rather than the actual objects included in the photograph.

Let it not be thought that because this tent interior is a Col. 1. subject, any tent interior must of necessity be the same. It happens that this tent is made of a lightweight fabric which, notwithstanding the outer flysheet (of similar material), admits a considerable amount of light to the interior. There are many tents, of heavy material—and even of light material if coloured green or brown—which would require a couple of Photoflood lamps before cine pictures could be taken.

A great number of readers have found our exposure charts a most valuable guide in their cine work, but some appear to experience a little difficulty in classifying the types of shot and lighting. An article elucidating these points appeared last month.

This is the second and concluding article. The chart does not, and cannot, displace a meter which actually measures the amount of light available but it can be and, as our correspondence shows, is a very helpful accessory to the amateur movie-maker.

Now refer to Fig. 2. This is not actually a waterfall nor a "pond in a clearing," but it is a fairly wide stream in a wood and obviously comes within the meaning of the Col. 2 heading. The "clearing" brought about by the stream has enabled more light to penetrate the scene than would be the case in a "woodland path" (see Col. 1) where, usually, the trees more or less meet overhead; hence the difference in exposure.

In Fig. 3 we have a scene that was actually photographed on a fish quay and it would be pardonable if some amateurs were to classify it as a "quayside view"; neither would very serious under-exposure ensue if they did so. But if the reader will refer to Fig. 2 in our article of last month, he will not only see the type of shot intended in the description "quayside," but will also perceive that there is a distinct difference in the "air-space"—and it may be broadly said in regard to daylight exposures that the more "air-space" the more light, and consequently the less proportionate exposure. The scene illustrated in our present Fig. 3 approximates to a "market scene without heavy shadows" and therefore comes within the category of Column 3.

### Over-Exposure Fatal

Our next illustration (Fig. 4) is manifestly a "light monument and fountains" and represents, therefore, a Col. 4 subject. This photograph was taken in brilliant sunshine and the light reflected from the white stone and jets of water was so intense as to hurt the eyes. It is obvious that with such a subject, in such conditions, over-exposure is the easiest thing in the world and it would be fatal to the delicate tones on the sunny side



Fig. 1. Col. 1. "Close-ups in shadow; light interiors."



Fig. 2. Col. 2. "Waterfalls and ponds in a clearing."



Fig. 3. Col. 3. "Street and Market scenes without heavy shadows."

The above, and the illustrations on the opposite page, represent a subject in each of the six columns of the chart.



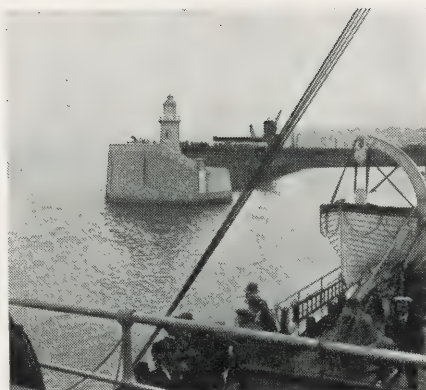
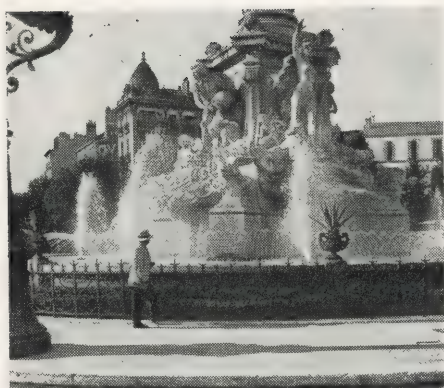


Fig. 4. Col. 4. "Light monuments and fountains."

Fig. 5. Col. 5. "Open harbour scenes."

Fig. 6. Col. 6. "Seascapes ; cloud effects."

of the monument. Suppose, however, our cameraman had shifted his position to the right so that he were photographing the shadow side ; what then ? Would it still have been a Col. 4 subject, or would it have become a "dark monument" (Col. 3) ?

It would still be a "light monument" ; but although the sun is shining brilliantly it is *not shining on the part which would then constitute our picture* ; therefore we must take the reading opposite the appropriate "lighting" description : it might be "bright diffused" (Col. B) or "diffused" (Col. C)—that is something which the operator must decide for himself according to the local conditions. However, before taking up the question of lighting we will finish our brief survey of typical subjects.

Fig. 5 represents a typical Column 5 subject. Here we have a large expanse of sky illuminating our subject and an expanse of water reflecting the light from the sky. There is an abundance of light and consequently a smaller exposure is necessary than with the previous subjects. Nevertheless, we have a near object (the deck of the boat) and a not very distant pierhead and lighthouse ; consequently we are not able to cut down our exposure to the extent that would be necessary for an open seascape. That pier and lighthouse are much the same, in effect, as a "near ship at sea."

### *Under-Exposed for Moonlight Effect*

For an illustration of a typical Col. 6 subject we cannot do better than refer our readers to Fig. 3 of last month's article. That is definitely the type of shot visualised by the compiler of the *Amateur Cine World* exposure tables ; but we show, in Fig. 6 herewith, a seascape such as would also come within Column 6. The present illustration, however, was deliberately under-exposed in order to get the moonlight effect as shown. Actually the photograph was taken at 3 p.m. on a brilliantly sunny afternoon ; but, stained blue, it has yielded a most realistic "moonlight" seascape.

Open landscapes and seascapes are not subjects that cine-photograph well in the usual way, and Column 6 has been computed with a view to making the most of such cloud or atmospheric effects as may be present. In other words, the exposures in Col. 6 are a little on the "short" side, but not so short as would normally render quite such an exaggerated effect as shown in Fig. 6. Nevertheless, Fig. 6 exposed in accordance with Col. 6 would yield a good result, probably a little more "dramatic" than the actual original scene.

Let us now consider the question of "Lighting." As stated last month, the horizontal (or lighting) columns will be referred to as A, B, C, D and E, A being "brilliant sunlight" and E "gloomy, or very dull."

Few readers should have any difficulty over Column A. "Brilliant sunlight" speaks for itself ; but it is well to bear in mind the remarks made (above) when dealing with Fig. 4. *It is the light on the subject which counts* : the mere fact that the sun is shining brilliantly stands for very little if it is not falling on our subject. True, there may be an added value due to increased reflected light on the subject ; but the subject itself, in such cases, is in a "diffused" light which may, or may not, be "bright." In cases of extreme shadow the subject might even be in a gloomy light (Col. E) and the exposure must be adjusted accordingly.

### *Classifying the Light*

Column B may cause a little more difficulty. What is "weak sunlight" or "bright diffused" ? Weak sunlight is the condition when the sun is shining through a thin film of clouds so that only very faint shadows are cast. Also, the somewhat yellowish light caused by the sun in the evening may be regarded as "weak sunlight." "Bright diffused," which is regarded as of approximately the same actinic value as weak sunlight, is that condition in which the light is brilliant, although there is no actual sunshine. Perhaps our eyes are more susceptible than some, but we ourselves can judge this "bright diffused" by the fact that it causes us to frown slightly !

"Diffused" (Col. C) also refers to light without sunshine, but while still reasonably bright, it is not of that intensity which causes "crow's feet" in our foreheads. It is the normal light of a fine day in which the sky is obscured by an even layer of greyish cloud : when the sky and large white areas may be viewed without any discomfort to the eyes.

Column D represents dull weather, when the sky is definitely grey and overcast and "rain is in the air." The light is, of course, diffused, but of inferior actinic quality—dull, in fact : we can find no better description.

"Gloomy, or very dull" (Col. E) represents those depressing days of leaden skies which we in London, and you in Manchester, know so well. When, short of actual fog or night-time, the light is about as bad as it can be ; when only super-optimists would have the courage to use a cine camera at all.



# New 16mm. COLOUR FILM

**I**N a few months' time a wonderful new 16mm. colour film, Kodachrome, is to be launched on the market by Messrs.

Kodak, Ltd. It is the invention of Mr. Leopold Mannes and Mr. Leo Godowsky, two young musicians, who have colour photography for their hobby. The fidelity of the colour rendering in the reel shown to us is remarkable. The flesh tints in the close-ups were admirably reproduced; the colouring is balanced, no one colour being predominant. The transparency and clarity are particularly notable. It owes this in part to the fact that there is no grain. There is also no fringing. The colours look natural; there is no harshness about them and the colouring of the distant objects was as faithfully reproduced as those of near ones.

No colour filters, either for camera or projector are necessary. The film is used in the camera in exactly the same way as ordinary black and white stock and is, indeed, nearly as fast

as ordinary panchromatic film. It can thus be used in any spool-loading camera with an  $f/3.5$  lens as well as in cameras with faster lenses. As a guide to exposures, one stop larger than for the same scene taken with ordinary pan is used. As an instance, if black and white pictures with ordinary pan are taken at  $f/11$ , then the correct stop for Kodachrome for the same scenes is one larger—namely,  $f/8$ .

## Fidelity of Colouring

We were extremely impressed with the reel we saw, both on account of the fidelity of the colouring and the ease with which the results were obtained. As to its latitude and consistency we are, of course, unable to judge until we have an opportunity of testing the film. This particular reel is the only one at present in this country, but the film will be available to all 16mm. users as soon as the processing machines are installed in this country. The projector used for the demonstration was fitted with a 500 watt lamp, but we are informed that admirable results were obtained with only 100 watts illumination.

The price of Kodachrome will be the same as that of Kodacolor—21/- for a 50ft. reel.

The film is produced by what is known as the subtractive process, as distinguished from the additive process. The separation of light into three components is accomplished by coating the film no fewer than five times. The coatings are:—

*Kodachrome—A Wonderful Achievement.  
No Filters Required. Full Details of the  
Entire Process.*

No. 1 (on the base of the film)—An emulsion which is strongly red-sensitive.

No. 2. A layer of gelatine containing

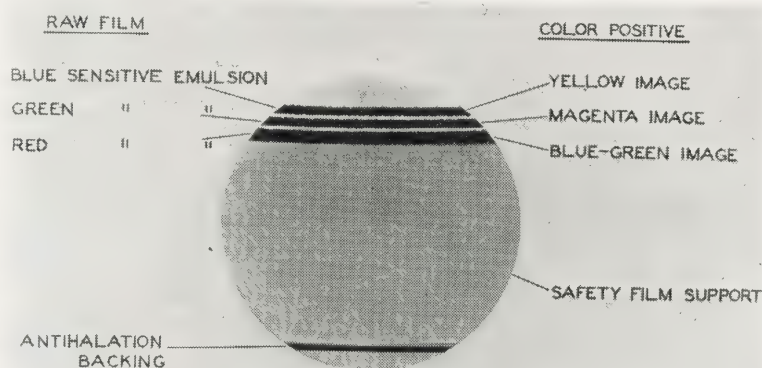
some dye to act as a filter.

No. 3. A coating of green-sensitive emulsion.

No. 4. Another separating layer.

No. 5 (the top coat)—A blue-sensitive emulsion which contains a certain amount of yellow dye.

In preparing the pictures for projection the film undergoes special treatment involving the use of three separate machines.



CROSS-SECTION OF KODACHROME FILM

The film itself is panchromatic and bears the ordinary jet backing as used on regular Cine Kodak film. The emulsion, however, consists of three layers each sensitized to one of the primary colours and separated from the adjacent layer by a thin coating of clear gelatine. The top layer of emulsion on which the light first falls in exposure is sensitive only to blue light, but it does trans-

mit green and red light to the layers underneath. While it is sensitive to the blue it also contains a yellow dye which keeps the blue light from passing on through to the silver bromide grains below.

The second or middle layer is sensitive to green and blue light, but as all blue is filtered out by the yellow dye just mentioned, we need to consider only its reaction to the green. Next to the film support is the bottom or third emulsion, which is sensitive to red and blue, but here again the blue being stopped in the surface layer, this emulsion reacts to red only. Briefly, there are three separate emulsions sensitized as follows, the first or top layer to blue, second to green, and the third or bottom to red light. Each of these coatings is exceedingly thin so that their total thickness is about the same as the thickness of Cine Kodak emulsion.

Kodachrome film is exposed in the normal manner, that is, with the emulsion side toward the lens. It is unnecessary for the light to pass through the support as it does in Kodacolor or any of the colour screen processes.

## THE SUBTRACTIVE PROCESS—AN EXPLANATION.

Colour processes are generally divided into two types, the additive and the subtractive. With the additive process the actual red, green and blue colours are either visible in the film itself or are formed by an optical

(Continued on page 130)



# Making Up for Amateur Movies

No. 5. *Beards and Moustaches* - By GRANVILLE SQUIERS

**F**ALSE whiskers have wrecked as many amateur productions as real ones have caused trouble in happy homes. To deal competently with them the use of crepe hair is the first thing to be learnt.

Crepe hair comes in tight plaits, which can be purchased at any theatrical requisites counter at 9d. per yard. Half a yard will last a long time, but get several shades at once for no natural beard is all of one tone. I never use less than two and often four or five shades in one beard. Before using crepe hair a good deal of the kink must be taken out of it. Unravel three inches of plait and stretch it over a steaming kettle for a few seconds. Don't remove all the kink or it will look unnaturally lank. Three inches of plait will give you roughly eight inches of hair. To begin with treat three shades in this way.

You will now require a coarse-toothed comb, scissors, make-up rag and spirit gum. Buy the gum in a broad-based metal container with screw top and brush in one. Methylated or surgical spirit will be required to loosen the gum later and a fragment of sponge is useful for applying it.

In Nature, hair on the face is always lighter than hair on the head. Crepe hair must be lighter still for it has no natural sheen, does not reflect light and therefore appears darker. The darkest you use must be at least three shades lighter than your hair or wig. You will be surprised what very light shades you can use with impunity.

Carefully comb out 5 inches of the medium hank of crepe, a little at a time or it will break. Remove the hair that remains on the comb and set it aside for use later. Cut off the hair you have combed. Plaits vary in thickness, but one can generally

afford to part the hank in the centre and use half only in the first stage. Now wipe all grease from the face where the beard is to grow and paint the whole area for two inches back under the chin with spirit gum. Then spread out the thick end of the hair with the fingers or comb, by which time the gum will be nicely tacky and place it under, as in Fig. 1, pressing it on firmly for a few seconds with a rag.

Next, gum the remainder of your combed hank on the upper part of the chin in the same way, but be careful not to go above the junction of the chin and lip. Then cut, comb and part about three inches of the same shade and gum the pieces at the sides of the face, level with the jaw angle and overlapping the chin hairs. Overlap these again with small side whiskers of

the lightest hair, combed very sparse. The upper edges of the hair on the cheeks will look more natural if a very thin line of lighter hair is laid above them. You see by now that one thatches the face in layers like a hayrick. The stage now reached is shown in Fig. 2.

Now take some of the medium hair that came off the comb and cut off the loops that the teeth have made. Mingle with this a very little of the darkest shade, prepared in the same way, divide it in two and gum under the lower lip, but leaving a gap into which you must next put an imperial of the darkest hair. Two pieces of this dark or a medium shade should be placed to hang downwards just outside and below the corners of the lips.

Then come the ends of the moustache, made of medium and dark hair mixed, and placed two thirds of the way to the corners of the mouth. Work inwards, placing the darkest

(Continued on next page)



Fig. 1.



Fig. 2.

*The author in the progressive stages of make-up which he describes in this article. Follow the directions carefully, for it is by no means easy to make artificial beards look natural on the screen.*

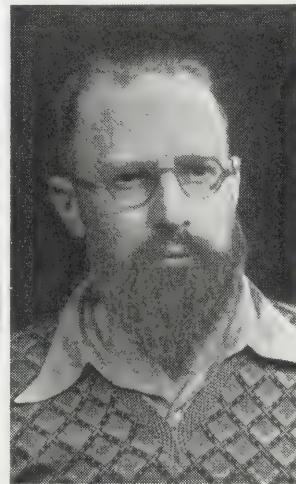


Fig. 3.

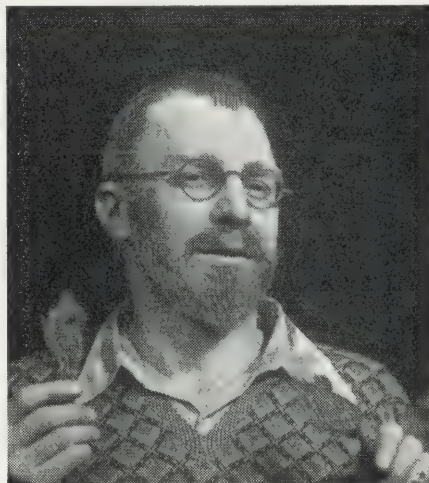


Fig. 4. The make-up complete.



# The ART of MAKE-UP

(Continued from  
previous page)

shade in the centre. For very heavy moustaches put two layers one above the other, besides overlapping as you work sideways. Never attempt to make a moustache by gumming on one or even two pieces of hair, for it will never look natural. If the beard looks sparse beneath the chin, gum on more layers, working back to the neck. Fig. 3.

The whole can now be trimmed with scissors just as a natural beard would be. I have given here no more than the general outlines of the work, the rest must be left to practice. A great deal depends in laying the hair, especially of a moustache at the correct angle, depending on how the moustache you are imitating would have been trained. For a moustache with curled ends it is best to use a bit of kinked crepe. Imitate Nature as far as you can and once crepe is on the face touch it as little as possible.

Gum is bound to get on the fingers and the carefully prepared bits of hair will stick to it and be spoiled. Wiping occasionally with spirit prevents this. For this reason remember to put the brush-stopper back in the gum bottle. This also prevents the gum evaporating. To remove the hair later don't try to drag it off slowly, but give a sharp tug and most of it will come away painlessly. Apply spirit to loosen the gum and wipe off. All spirit smarts when applied to the face. *Il faut souffrir d'être belle.* Crepe can also be used for bushy eyebrows or to fill up a sparse patch of hair. Compare Figs. 1, 3 and 4.

Never use it twice over as it mats. Note how your effects were obtained if you have to reproduce them and use fresh hair. It is cheap enough. Another warning. Like many dyed stuffs, it is difficult to match crepe if you run out of a certain shade. All professional make-up men complain of this. Before you enter a production make sure that you have enough of the required shades to see you through the picture.

For beards and moustaches above normal length, or to save time, they

can be professionally made of real hair on a foundation of fine net. Good work is fairly expensive but lasts indefinitely. Crepe is always used to get a natural effect for the edges of these made-up pieces. Although these products are often most artistic, I have always found it difficult to get exactly what I require and am prepared to do a bit of faking, thinning out the hairs of a moustache with fine scissors or reduce a too voluminous wig by scraping with a Gillette safety razor unscrewed until the blade lies flat.



*The dictum, "keep it light," is admirably exemplified in this study. Although the subject is naturally dark, the make-up has been kept light. The shadows are not heavily plastered on and due attention has been paid to the highlights.*

Peroxide applied with cotton wool is useful for lightening any false hair and a strong solution of permanganate for darkening it, but don't apply either to your own hair for they won't wash out.

If a very long beard is necessary have it made up and take care it is not too heavy in texture. Real beard hairs are coarse and springy things that press against each other and do not move much. If the

wearer of a false beard is called upon to fall into water the beard must be a made-up piece and not of crepe, which goes to nothing under such treatment.

The effect of a newly sprouting beard can be perfectly obtained by chopping very fine particles off plaits of crepe, gumming the face and sprinkling them on. A 'dirty shave' can be quite well done by rubbing the end of a burnt cork on a little rubber sponge which is then used to stipple the beard on in a most natural fashion. A combination of these methods is very good and both can be employed to assist a crepe or made-up hair piece.

It is as well to collect bits of natural hair of all shades and lengths. Most of mine are faked and dyed bits from old wigs. They can be used to make very natural moustaches or for covering bald patches. This is careful work for the hairs must often be laid singly with tweezers.

Nothing but practice and study of type will bring proficiency in the handling of false hair but it is a fascinating game.

## Previous Articles

*in this series have dealt with materials and how to apply them, particular attention being given to make-up for the eyes and the building up of character by judicious alteration of the features, wigs and hair. Throughout has been stressed the fact that make-up should be kept light. These articles appeared in the January, February, March and April issues of "Amateur Cine World."*



India in California. A production still from the very successful production, "Lives of a Bengal Lancer," released this month. Notice the reflectors.



IT is not absolutely essential for a film to be based on a theme, but it would be difficult to point to a good film without one. Even a one-reel documentary consisting entirely of views of scenery must, if it is not to be utterly disjointed, derive unity from the fact that the scenes are shot in some one region, or from some other unifying basis.

The longer the film the more it demands a theme to give it continuity and cohesion. This consideration applies just as much to documentary, as witness *Turksib*, the theme of which—translated into human terms—was the economic importance of a railway. As *Turksib* showed, the theme need not be a story of personal relationships. But a well-developed story, adequately filmed, of course, is clearly an admirable instrument both for giving the film continuity and shape and for holding the interest of the audience.

To achieve its object a film, like a play or a novel, must create and maintain the illusion of reality in the mind of the spectator or reader. And if the film is convincing enough the fact that it is only a representation of reality disappears from the conscious mind of the spectator while he is absorbed in following the film. It therefore becomes of the first importance that nothing in the film shall jerk back into the spectator's mind the consciousness that he is witnessing only the simulacrum of reality. The illusion may be shattered by the merest trifle—a false intonation or gesture, an awkward movement, an artificial phrase, an exaggeration of emotion—which is liable to raise a laugh at what is intended to be a serious moment in the film.

### Building up Plausibility

Thus no detail which maintains or mars the appearance of plausibility can rightly be regarded as a trifle. Still more important is the logical unfolding of the story—hence a disadvantage of the flash-back—and the correct motivation of the characters. It is true that the quick movement of a film may not permit a halt to consider some point of behaviour; but afterwards, in retrospection, doubts are liable to arise. Hence the establishment of sound motivation is a pre-occupation of the professional studios—not always to good purpose!

A case in point is *Imitation of Life*, released in June—a deplorable title, to begin with! Good acting and an unusual theme make this a film worth seeing; but there are some weak elements in the story. It is by Fannie Hurst and is a characteristic compound of humour

## Professional Films

### TECHNICAL FEATURES OF SOME JUNE RELEASES

and sentiment, with the latter predominating. You may recall Fannie Hurst's *Melody of Life*, in which a retired surgeon re-enters professional work with an operation on the brain of his own father. Similar jerry-building is found in the construction of *Imitation of Life* (I refer in both cases to the film, not the original novel).

There are two main themes; a love story and the attempts of a white negress (Peola) to hide her race. Here is a subject the working out of which might have been of great interest; but the film merely plays with the idea and exploits it to bolster up the complication in the love story.

The camera work in this film is not specially interesting. Too much footage is wasted on people going up or down staircases, and too often the camera refuses to move when it has taken up a position. Twice the picture is faded out and the accompanying dialogue is left, so to speak, in the air. The device of using sound against a dark screen is too good to be thrown away on a trivial phrase.

### Stirring Qualities of Popular Appeal

*The Lives of a Bengal Lancer* has many stirring qualities of popular appeal, but its story, in the cold light of analysis, is rather like a boy's tale of derring-do. Gary Cooper's solicitude on behalf of the young fellow in the

(Continued on next page.)



# Technical Features of some JUNE Releases



A pleasant location for one of the sequences in the Paramount film, "The Gilded Lily," featuring Claudette Colbert, who is seen in the picture.

story is so marked that it is ridiculed by Franchot Tone as a mother-complex—quite deservedly, though dangerously as likely to stir up the spectator's critical faculty. From the point of view of continuity the film is distinctly episodic. The rugged mountain scenery is well photographed and there is a pleasant shot of a horse jumping, taken from below. There is a long and exciting sequence in which Gary Cooper is shown, from first to last, with lather on his face—a new kind of make-up?

## High Angles

*Wings in the Dark* has an improbable story which, however, is made to seem plausible. But credibility is strained by the dialogue between Cary Grant and Myrna Loy, towards the end of the film, when one would have thought Grant's whole mind would be concentrated on completing the rescue of Myrna Loy. Earlier, Grant's realisation that he has been altogether deceived comes about too suddenly. As this is a crisis in the film the process of realisation should have been more fully brought out.

There are some interesting fog photographs in addition to the aerial shots. High angles are conspicuous and at times excessive. But one high angle shot is very effective.



Another production still showing the movie makers at work on "The Gilded Lily." This film is released this month.

(Continued from previous page)

Cary Grant will have nothing more to do with Myrna Loy and, mortally offended, makes his exit; whereupon we see, from above in a long shot, the tiny figure of Myrna Loy, solitary in the big, empty hangar.

Myrna Loy, in the last stage of a lone flight from Moscow to New York, gets caught in a fog and is in grave danger. Close-ups of Myrna Loy in the cockpit alternate with distant shots showing a diminutive 'plane, with shots of wireless transmitting stations and with views of people listening to the latest bulletins on the radio. The sequence should all be very thrilling; but the cutting is not quite right and the reinforcement of sound is lacking; so that the intended effect is not fully produced.

On the other hand, the final sequence is really exciting. Myrna Loy's 'plane and Cary Grant's rescuing 'plane land and collide; searchlights play; the crowd rushes up from different directions; flashlights (of pressmen) flare up; and so on. Here quick cutting is aided by the running of the spectators and by the alternations of darkness and light; and the crowd noises complete the effect.

M.S.

## PEACE BALLOT FILM

The assistance of amateur cinematographers (and also those willing to take 'stills') throughout the United Kingdom and Northern Ireland is invited in the taking of shots illustrating the various phases of the National Peace Ballot now being conducted. Those willing to help are asked to communicate with the Secretary of the National Declaration Committee, 15, Grosvenor Crescent, London, S.W.1. Apart from straightforward shots of doorstep canvassing, counting of votes and the declaration of results by Mayors, incidents of unusual interest, such as securing voting papers from light-houses, from shepherds on the Downs, from crews of returning trawlers and so forth, would be most welcome. A start has been made on 16mm. stock. If, therefore, this size could be used wherever possible, it would make the building up of this documentary the easier.



**THE ENGLISH LAKES.** By C. TREVOR BARKER. 9.5mm.

Shots of a young man leaving a house and of a train precede the main title, but we can think of no real reason why they should. If a prologue is required (and again, we do not see why it should be, the film being quite short) some mixes of typical lake shots would perhaps better serve the purpose, the main title fading in out of the water and the water of the lake slowly fading out. The 'personal' note is brought out to some extent in this film and hence the opening shots mentioned above are a real beginning rather than a prelude.

Alternatively, if the author is sufficiently enamoured of the idea to take the opening sequence again he could show the same young man leaving the house, taking out a guide book and reading it. Then the camera could approach rapidly from behind and show the guide book as the main title, "The English Lakes," part of the back or side of his head being in the foreground of the picture if desired.

After the main title comes a subtitle, very nicely lettered, black on white and easily readable. The severely practical titles (e.g. those that give place names and tell where the author went) are plain white on black, but the descriptive ones (e.g., those in which he rhapsodizes over the scenery) are black script on white, most pleasing and decorative and embellished by little drawings. We are not in favour of mixing founts or designs in titles and while there is something to be said for the plan as carried out here, we doubt if it is wise to differentiate in this way.

An example of the 'descriptive' title is that which reproduces the first stanza of Wordsworth's "Daffodils," preparing us for a sight of a cloud of daffodils, fluttering and dancing in the breeze. But we don't see any daffodils—only a boat on a lake and the water creaming away from the side. Possibly the daffodils were on the far side of the lake, too far for us to see them. It is a pity to cut out this title for it is very nicely done, but we think the author should steel his heart and take up his scissors.

Camera-work is unsteady at first, but improves later. With regard to exposures, these are for the most part adequate, but there is a tendency to over-exposure at times, particularly in the mountain sequences. Some of the shots are very pleasingly composed and light and shade are well balanced. The picture of the shadows of leaf patterns on the side of a house is particularly lovely.

*Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.*

With regard to the theme of the picture, it seems that the author had not quite made up his mind whether the film should be a personal record of his holidays or a scenic introducing the personal element, the result being that both aspects are rather scappily presented. Who, for instance, is Mr. Kirby, who is seen shaking hands with a number of ramblers as they leave what is



*Seen in the fading light (or aided by the use of filters or intentional under-exposure) the graceful lines of shipping take on a new dignity.*

(presumably) a hostel? A great deal of care has been spent over the titles, but a map with a moving line to show the course of the journey would have been useful.

**DID IT REALLY HAPPEN? A CRYSTALLINE MINIATURE.** 16 mm.

This 100 ft. film, a first indoor production, is an imaginative little effort, albeit it is also a mystifying one, for we do not quite understand the author's intention. We see a man with a very obvious wig dozing in his chair, then comes a trolley shot to the door, the handle of which—as we get closer—is seen to be turned from the other side. The cutting here is faulty, for the next shot shows us another view of the door in which the handle does not turn until a few seconds afterwards. This second shot might come out.

*(Continued on next page)*



# Novel IDEAS from Amateur Movie

## Makers (Continued from previous page)

Enter a ghost by double exposure, but unfortunately the camera must have been shifted a little, for we get a double image of the room. The ghost sits down to the piano and plays and now comes some really delightful stop motion. The furniture dances, jiggling round clumsily to the tune played by the spirit visitor, while the shadows it makes play on the door and the sleeping man's face. This splendidly original sequence, evidence of an imaginative mind and a true grasp of the possibilities of cine, leads us to look forward with keen interest to the authors' (Messrs. J. F. and D. Quinn) next production.

But what is the significance of the ghostly hand which, double exposed, is shown near the sleeper? We are not acquainted with the laws of the occult, but it scarcely seems as if it can be the ghost's hand, for this shot comes after the ghost goes out. And what interpretation are we to put on the shots of flowers in a vase which end the film. Is the intention to contrast their freshness with the somewhat raddled and withered sleeper, or to end on a refreshing material note as an antidote to the creepiness? It would be well worth the authors' while to tighten up the ending.

The titles are white on black, one a little off screen. The lettering is not very well finished, but is clear enough. An f/1.9 lens, super-pan and 200 watts and a photoflood were, we understand, used for all the shots except the last, for which 300 watts were employed. A Leader has been awarded.

**POT POURRI, 1934.** By R. H. G. PRODUCTIONS. 9.5mm.

This well-knit, intelligently edited production is

described as "A Medley of Events and Places." It begins with "The boat race as seen by an ordinary spectator," a happy title which at once warns the audience not to expect professional news reel efficiency or the sort of shots that can only be obtained from the favourable positions the professional is able to command. A title, "Oxford are out first," followed by shots of the crew and another title, "Cambridge follow," to which is appended shots of the Cambridge boat, precede the sequences showing the race proper, but nearly as much footage is exposed on the crews rowing to the starting point as on the race itself. Indeed, despite the titles, we were half inclined to think that the preamble was the race. True, each crew is seen alone, but for the last few years Oxford have seldom been in the picture with Cambridge, so that, at any rate, was no indication that we were not seeing the actual race. And surely the title, "Now from experienced oarsmen to others more immature" is rather rubbing it in for Oxford! The immature oarsmen are children manipulating those little boats in Regents Park, a sequence which links on very well to the other.

The Whit-Monday Horse Cart Parade sequence is a little too long. After some shots of the Hendon Air Pageant comes a title, "From Human Might to Nature's," but this is immediately succeeded by shots in which ships are featured more than the sea and these are evidence of human might, not nature's. It would be better to follow the title with the pictures of Atlantic rollers on the Cornish coast which come later.

"Summer is here and the wheat is ripe" introduces some nice harvesting shots, but we do not need to be told that "The harvesters are busy" for we can see that for ourselves. In this harvesting sequence we get (in this order) shots of a dog sniffing at the corn, reaping machine, corn, the reaping machine again, then dead rabbits lying among the corn. We suggest that the shot of the dog comes immediately before that of the rabbits.

The animation of the "The End—An R.H.G. Production" title is too slow, the more annoying because we know precisely what is to come next. And we do not like the idea of adding two letters to the title at a time. One at a time, quickly animated, would have been enough, although, strictly speaking, animation is not required at all here. With the exception of the boat race sequence the exposures are good. A Leader has been awarded.



The suggestion of the arch of the bridge in this shot is a pleasing touch, helping to frame it in a measure, the black strip being complementary to the foreground figure in silhouette.



# Readers' Films Reviewed

## A MEMENTO OF MAJORCA. By W. P. BROTHERTON. 16mm. 2 reels.

Mr. Brotherton, president of the Burnley A.C.S., is an old photographer and lantern slide lecturer, but is now devoting himself exclusively to the cine camera. This film is his first attempt—and a very creditable one. Throughout the film the practised eye of the experienced still photographer who is not yet quite at home in a new medium is apparent, there being many beautifully framed shots. There is a tendency to excessive panning, although it should be noted that the pans are smooth and steady.

The 'solid, impregnable' rock would have been better presented in a series of single shots photographed and cut so that they assaulted the eye with a sense of their solidity and impregnability. Much of the suggestion of strength is lost when the camera wanders. It can be built up by (among other ways) a mass attack on the eye, shot following shot relentlessly. We notice, too, that in some cases the author begins a pan and then cuts abruptly. This gives an effect of jerky movement fatal to the establishment of rhythm. If one must pan at all, one should certainly not do so aimlessly. It is not a bad plan to decide first on some part of the landscape that should be featured and then begin the pan by holding for a few seconds on to some foreground object, panning from that to the subject selected—and finishing it there with the camera held steadily and not going either forward or back. A good example of this is mentioned in the review of the film, "Our Mediterranean Cruise," given below.

In the Majorca film some beautiful shots stand out; a flock of sheep, with the rays of the sun striking on them; a study in light and shade, framed by a pillar, of an old castle; shots of a cloister. In the last the peace and dignity of the scene is rather spoiled by the small boys running across the scene. We do not think the author intended their inclusion to be an acid comment on the mutability of all things, but that he put them in because he wanted movement. An elderly couple's stately amble, the shivering of leaves—movement of this kind would have been more in keeping with the subject. It is, however, a point open to argument.

There does not seem to be much justification for the nicely seen shot of a balustrade. Since one cannot see beyond the pillars (the author having exposed for them) they become the chief feature of the scene, but they are not in themselves sufficiently interesting or beautiful to warrant their being exclusively featured.



*When taking your holiday-abroad film, bear in mind that picturesque byways are often more suggestive of the spirit of the place than the well-known highways.*

The meat of the film is in the shots of the local inhabitants going about their daily round and not the guidebook views. There is a nice sprinkling of the former, which brings home to us the realisation that going abroad is not merely a case of turning over the leaves of a snapshot album. A Leader has been awarded.

## OUR MEDITERRANEAN CRUISE. By G. R. VOLKERT. 16mm. Kodacolor.

In the Gibraltar sequence the first shot of the ship should be cut; it is held on too long. Then we get a pan which goes in the wrong direction. The Rock, and not the deck of the ship, is the focal point of interest; here the pan begins with the Rock and ends up with the ship. On the other hand, later on in the film comes a pan well conceived and carried out. It is in the Naples and Vesuvius sequence and begins with a shot of a lady in the stern of the ship, the water creaming away from it, the shot is retained for a few seconds and then the camera goes up and round the Bay.

A title about arriving at Malaga is followed only by shots of the ship—none of Malaga. There is, unfortunately, a sameness about these shots which is rather boring. They could with advantage be cut, particularly that one in which the lady, who is featured throughout, flings up her arms in painfully studied "abandon" as she looks out to sea. We are as partial to the gentler sex as anyone but we do think that, from the purely cinematic point of view, there is too much of her in this production which purports to be a cruise film and not a personal record. If she had been *doing* something, unconscious of the camera, instead of continually parading the decks alone, we should have greeted her appearances with joy. The introduction of one's friends and relations into a film can always be made to serve the useful purpose of aiding continuity by linking up the

*(Continued on next page)*





shots and giving the much-to-be-desired human touch, but to expend a great deal of footage on someone who is merely aimlessly walking to and fro and to in surroundings that are for the most part precisely the same, is to do a disservice both to her and the audience.

In the Venice sequence there are some splendid shots, but it badly needs editing, for we frequently are shown scenes that we have seen before in the film. It is a pity, too, that the camera should have been allowed to roam so unrestrainedly. The Lido appears to consist only of a number of buildings and our pleasant leading lady who, growing tired of rambling round the decks, goes for a swim. The lack of close-ups is noticeable. Too many of the shots are like still photographs—beautiful ones, admitted. The exposures are very good.

We would urge the author to marshal his ideas on paper before he starts shooting. A detailed shot to shot script is hardly possible in the case of a cruise film, but it is possible to make *some* kind of preparation. When actual filming begins he will no doubt need to amend some of those ideas, but to write them down, juggle with them, ascertain how one shot can be matched with another, determine how much footage should be devoted to this and how much to that . . . all this will prove a very useful exercise in self-discipline. Self-discipline! That is what so many amateur movie-makers need.

*If you hesitate to take really close close-ups in the fear that part of the picture will be cut off, remember that there are other means of securing attractive portraits, as this shot shows.*

# READERS' FILMS

## ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

### CRUISING, 1934. By R. ATKINSON. 9.5mm.

The main title of this film of a 16-day cruise to Norway and Denmark via the Kiel Canal is followed by a shot which we could not identify. The film opens with shots of a man starting out from home, a train, the funnel of a ship and then all at once we see people skipping on deck in the North Sea. Since the man in the first shot is not again featured in the film strongly enough for him to be recognised by a stranger, the inclusion of this particular shot is scarcely justified. It leads one to expect a film of a more or less personal nature, although, happily, this is not the case. The idea, no doubt, was to suggest in somewhat abstract fashion the beginning of the cruise from house to ship, but the sequence is too brief to be successful. Were it longer the use of mixes would have been advantageous. As it is, we suggest that the shots of the man and the train are cut out and that the film opens with the funnel—unless the author cares to take a few shots specially for the opening sequence, for the funnel picture is rather hackneyed. But he should not throw away the discarded shots; they will, no doubt, come in useful for some other production.

The skipping sequence should not be our first introduction to the cruise. Later on in the film we have two deck sport sequences. They might profitably be joined together, cut a little and the skipping shots incorporated with them—if it is thought worth while to include them at all, for there is some under-exposure.

We get some very nice intimate shots of the captain and crew, followed without warning by some shots of the passengers. We are not prepared for this because the title mentions only the captain and crew. The author might consider opening the film with this sequence, but it would then be preferable to start with the passengers and follow with the crew. It is, after all, the passengers and what they do and see that we are most interested in.

The shots from an aeroplane are good and commendably steady, considering the vibration, but the title which describes them should be done again, for there is a spelling error in it. The 'Danish Riviera' sequence is rather spoiled by a jerky camera. A title, "By a waterfall," followed by shots of the same, is unnecessary, but we would like to know where the waterfall is. The waterfall shots are particularly pleasing. An interesting enough film this, not quite up to Leader standard, but less rambling than many cruise films we have seen.

### THE ISLE OF MULL, 1934. By JAMES BAXTER. 9.5mm. 200 feet.

The titles in this interesting little film are reminiscent of the chapter headings of a Victorian novel. Maybe you know the idea: "Richard Returns to 'The Towers': The Plot Thickens: A May Morning Adventure: The Diamond Necklace: Sir Jasper Foiled." At one time it was the custom to head a chapter with a synopsis of its contents and like the



# Reviewed by AMATEUR CINE WORLD Critics

modern film trailer, this precis served merely as an *hors d'œuvre* because it was rarely possible to guess from it just what the chapter was about; even if the reader did not ignore it, he failed to assimilate it.

Similarly, one fails to assimilate the titles in this film. They are too long, there is too much information in them and they cover too many sequences, so that one is frequently bewildered by a sequence, forgetting that it has been described earlier on in the film. As an instance (quite a mild one) consider this: "Sailing back to Salen the Ferry at Drimmin created some interest. Finally, a companion on the 'voyage.'" We get a number of shots—held on rather too long—of the Drimmin Ferry and in these shots the composition is very pleasing, a young lady who is watching the arrival of the ferry supplying foreground interest. Some little time after and apparently *a propos* of nothing at all, we get a shot of a seagull winging its way in the sky. It was not until we saw the film a second time that we realised that the gull was "the companion on the 'voyage.'"

Titles that leave us guessing definitely have their uses but the shots to which they refer should immediately follow them; otherwise, not understanding the allusion, we are scarcely likely to recall it when the appropriate sequence does eventually crop up.

From the technical, as well as literary content point of view, the titles are not particularly happy. The main title on a photographic background is good, but in the others the lettering is rather untidy. In the one beginning "The rain caught us up" the picture is so completely covered with words that we failed to discover what it was. In the 'rain' sequence we get a shot of a charming young lady shyly putting on a raincoat, then some shots of waterfalls and finally a dog pattering along a rainy pavement. The waterfall scenes are out of place here and so, strictly speaking, is the dog. The lady dons her coat in what appears to be a somewhat wild and rocky locality, whereas pavements are very urban. In grouping the shots according to subject the author has confused us over the locality.

However, this and other parts of the film indicate that he has spent care and thought over the editing. But it should be mentioned that "The Isle of Mull" and "The Road to the Isles"—another 9.5mm. film in which the same merits and faults are apparent—are the only films he has made so far.

*An effective "arrangement" of trees and clouds in which the diminutiveness of the human figure against nature's strength and might is admirably brought out.*

When he has had a little more experience he should produce some very good work for he has an eye for the cinematic and a real advantage over even some old-timers in that, as both films clearly indicate, he is painstaking and thorough.

"The Road to the Isles" is described as "a collection of 'shots' made during a motor cycle tour of the Western Highlands and Skye." It gives us some interesting glimpses of these romantic places, but we would suggest the excision of some of the waterfall sequence. It is long and rambling and suffers from too much panning and tilting.

**"NEURALIA" CRUISE.** By D. DOUGALL.  
9.5mm. 2 reels.

The editing of the opening shots of this film is rather confusing. First we get a shot of the ship, then one of a street and next we are shown a tender being boarded. There needs to be a re-arrangement here. Then come the custom-honoured shots of a funnel and the sea churning against the side of the boat. We have seen these two shots so often that we have quite come to dislike funnels and sides of ships. However, besides being prepared to admit that they are most necessary parts of a vessel, we will also concede that those whose opportunity of seeing amateur films is considerably more restricted than is the case with us, should take a delight in touches like these. We liked them well enough when we first saw them as also that shot (not in this film) of the sea seen through a port-hole.

We mention the matter again only so that those movie-makers who intend their films for a bigger audience than the family circle may note that such shots may be familiar to a more informed audience. And we all know what a prodigious propensity familiarity has for breeding!

*(Continued on next page)*





# Readers' PERSONAL FILMS

(Continued from previous page)

"'Neuralia' Cruise" shows us rather more of life on board than is usual with amateur cruise films, but nevertheless it leaves us wondering. For this is no ordinary cruise. There seem to be a considerable number of school boys and young fellows on board. Who are they? We suggest that the author should insert a title to elucidate this point, for Kipling's elephant and ourselves are not alone in having an 'insatiable curiosity.' In this section which shows life on board the continuity is rather weak and unrelated scenes follow each other disconcertingly. A little time spent in re-editing this sequence and inserting a few titles to link up the shots will be amply repaid.

The 'wind' sequence is a very good idea not very successfully worked out. It opens with a shot of a girl's hair streaming in the wind and is followed by shots of billowing coats and rolling, wind-swept seas. But the angles chosen are not the happiest ones for emphasising the wind's daemonic force in relation to people and things. It is the people and things that are featured, substantial, material things, whereas the aim should have been to show its power in more abstract fashion. That is to say, we are not, in the case of the girl, interested in her as a person but as a subject with which the gale sports. Therefore we do not need to see her in a medium shot but want a close-up of her hair flying

in the wind. Similarly, we are not interested in the people who wear the coats, but in the action of the wind on those coats. We should have liked to have seen them billowing so that they filled the screen, then a rapid recession as the wind took them another way, then up again, this way, that way . . .

This question of treatment is a difficult one and as the first step to solving it one should first supply an answer to another question: "What am I trying to show?" Don't bother with looking for ways and means of showing *how* to portray it until you have firmly fixed in your mind the quality you wish to materialise. This self-catechism may seem very elementary and even childish, but when one comes to portray the abstract it is even more essential to have a very clear idea of what one is trying to show than it is in the case of films of the family, scenery and holidays and other pleasant everyday things.

From Oslo, Amsterdam, Ypres and Bruges we come to London and Broadcasting House. In the latter sequence there are three shots in this order: Broadcasting House, the Queen's Hall and Eric Gill's sculpture over the main doorway of Broadcasting House. Queen's Hall is not yet part of the latter and the shot of it should come after the sculpture. Similarly, the shot of the pagoda at Kew Gardens should not be sandwiched between those of Rotten Row and Buckingham Palace. We see rather too much of the Guards and would suggest that some of this sequence is cut.

In the Zoo section we recommend that all the lion shots should be spliced together and not distributed between those of the elephants and monkeys and the same suggestion also applies to the other beasts. What is the significance of the shot of the women knitting that follows that of St. Pancras station? Are they, like the ladies of the French Revolution, knitting a stitch for each traveller who loses his head on tasting a buffet sandwich? The joke is rather laboured, but something like it might be worked into a title which would link up these two totally unrelated shots.

**L'AMOUR, C'EST TOUT.** By L. BINYON and C. H. KEEP. 16mm.

With the permission of the authors we give a fairly detailed shot by shot description of this delightfully piquant production, because it is at once ingenious, original and entertaining (and it is not often that we can bestow these adjectives on an amateur film) and because it may serve to stimulate ideas in readers who contemplate making a short story film. Although there are only two characters in it, those characters are played by eight different people. This is made possible by the fact that in no part of the film do you see the players' faces. Thus no acting ability is called for and the film had not to be held up because, as so often happens, some of those taking part were not available.

The film opens with a Dufaycolor shot of a French tricolour, then against a bust of Maurice Chevalier appear the main and credit titles: 1, "L'Amour, C'Est Tout"; 2, "Tourné en Kent chez les établissements de —, 1, Boulevard de la Gare, —"; 3, "Dessin de K'eeep. Metteur en Scène, M. Roget Binyonski"; 4, "Personel.

*A familiar part of London seen through a novel setting. The iron work in this case is real, but many useful effects can be obtained with the use of framing masks in front of the lens.*





**Latitude**

**4**

**Speed**

**Essentials**

to be  
found  
in

**16mm.  
Reversible**



**Novopan  
Film**

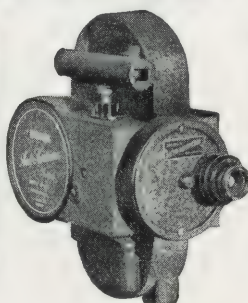
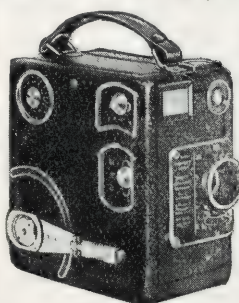
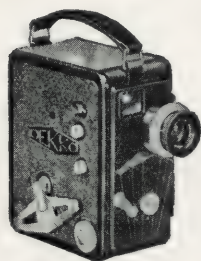
Which make it the film  
par excellence for shots under all  
conditions, especially under artificial  
lighting

**Gradation**

**AGFA PHOTO LTD.,**  
1-4, LAWRENCE STREET,  
HIGH STREET, LONDON, W.C.2.

**Anti-Halation**

## EVERY CAMERA IS AT "CITY SALE"



**— and Every One is on the Easiest Terms!**

### 9.5mm DEKKO

An excellent all-round Cine Camera at a popular price. Three speeds—half, normal, slow. Can be used for snapshots, time exposures single and animated. With Dallmeyer f/3.5 lens .. £26 6 0  
With Ross or Dallmeyer f/1.9 lens .. £29 18 6  
Nine monthly payments of 14/9 or 23/2.

**SIEMENS CAMERA**  
Busch-Glaucar anastigmat f/2.8 lens brings every subject within your scope. Instant daylight loading. Speeds 8, 16 and 64 pictures per second. Direct and reflecting view-finder. Three speeds .. £30 0 0  
9 monthly payments of 70/-.

### ENSIGN "AUTO-KINECAM"

With f/3.5 Dallmeyer anastigmat lens. Enables even the beginner to obtain splendid 16 mm. movies. Clockwork motor, three speeds and hand crank, direct finder. Complete in leather case .. £13 13 0  
9 monthly payments of 31/10.

### CINE "KODAK" 8 HALVES running COSTS

With fixed-focus f/3.5 lens, exposure guide, footage indicator, and eye-level finders. £9 17 6

9 monthly payments of 23/1.

CINE KODAK 'K' and MODEL 'BB' also in stock.

### PATHE Model 'B' MOTOCAMERA

Daylight loading, with strong motor drive. Strongly constructed, attractively finished. High-grade Pathe f/3.5 anastigmat lens £6 6s.

9 monthly payments of 14/9.

### EXCHANGES

High allowance on your used apparatus in part payment.

## CITY SALE & EXCHANGE (1929) LTD.

59-60, CHEAPSIDE • 54, LIME STREET • 90-94, FLEET STREET • LONDON, E.C.

### EASY TERMS

9 monthly instalments. First payment secures your choice of cine camera.



# Use of CLOSE-UPS in Film Plays

Elle, Mdle Hélas Jenesais Quois. Lui, Bonbon." 5, "Paris in Spring." Then come some shots of Paris scenes (still photographs filmed through titler). Title: "What, not again? Very well, we will transfer our story to a London setting." Shots of London views come next. Then we have a shot of a man's dress kit, topper and scarf laid out ready for wear; hands put flower in button-hole; pair of male legs walks up and down pavement; stops; foot taps impatiently; hand lifts back sleeve, revealing watch, the hands at about 8;

## SCENARIO OF A CLEVER PRODUCTION

(Continued from page 124)

Then follows some very quick cross cuttings: banjoist, microphone, violinist, pianist, dancing feet, microphone, pianist, banjoist, violinist, microphone, banjoist, microphone (Note: None of the performers is shown full length. One sees only the hands of the pianist, hands and arms of banjoist, etc. Emphasis is rightly laid only on those features essential to the development of the particular sequence. Since one is not interested in the performer himself, but in what he is doing, a full length shot would be out of place and might tend to attract attention to him as a person).

Cut to couple's hands clasped on table. Man draws heart with pencil on table cloth. Woman's hand takes pencil and draws arrow through heart; cut to hands putting plate with bill on table, money changing hands, etc.; cut to pan along cloak room of a number of hats, coats, etc., stopping at man's coat and topper; cut to shots of theatre lights; cut to close-up of programme of the revue, "Why Not To-night?"; shots of actual theatre performance, taken at f/1.9 with ordinary stage lighting; cut to clock; car wheel revolving; London traffic; hotel sign; cut to hotel register; hand laboriously writes: "Mr. and Mrs. Smith," the writing being done so carefully that it would seem that the writer was not used to penning it; keys flung on to register; hand takes up keys.

*A pleasingly balanced shot with good foreground interest. The introduction of human figures, besides helping the composition, can serve as a gauge of height and distance.*



hand takes out cigarette case and selects cigarette; trolley shot to clock on mantelpiece; dress falls over woman's legs; bath filling with water; hand throws in sponge; towel on table; wet footmarks on bath mat; woman donning bath robe; dress being slipped over head (the angle in these and following shots is such that the face is not visible, but nevertheless, the angles are by no means eccentric).

Shots at dressing table—hands picking up powder puff, cream, opening cases, applying lip-stick (only part of the face shown); feet kicking off shoes; cut to cuff being lifted to reveal watch on man's hand; pavement strewn with cigarette ends; man's feet pacing up and down; woman's legs coming towards him, they run; the two pairs of feet meet; that the couple embrace is shown by the fact that woman rises on her heels and kicks them out; then both pairs of legs walk along together; night scenes—lights of cafes, cinemas, restaurants etc.; coats hanging up; man and woman at table; they pick up napkins, etc.; they take soup; cut to violinist playing; cut to feet of the two diners meeting under table; their hands pick up wine glasses, wine glasses touch; they drink; various shots of knives and forks being plied; cut to hands playing piano; cut to man playing violin; cut to man playing banjo; cut to microphone; cut to medium shot of couple dancing; cut to feet dancing.

Various interior shots of couple, the furniture intervening in most of them, so that one gets only partial glimpses of them; cut to door opening (only lower part of door seen); man, in pyjamas, puts out his shoes and the girl's; shoes outside door. Title: "Stop! It occurs to us we might have alarmed you. Everything is quite proper. We should have placed this photograph at the start." Cut to close-up of marriage certificate of Mr. and Mrs. Smith. Title: "Fin," stand-up letters placed against a dog's tail.

We have given a fairly full description of this film because, while the theme is not one which would be suitable for every amateur, the method of working it out is. The film consists almost entirely of close-ups and semi-close-ups and the fact that no acting ability is called for and that the script offers opportunities for a number of people to take part, should recommend it in particular to clubs. Further, since the scenario did not call for long shots of the restaurant and hotel, the scenes supposed to have been enacted here could be filmed in the smallest room. A corner of a table and

(Continued on page 131)



# Amateur Cine Society Films

**ALFRED RUNS TO EARTH.** By **THE BURNLEY A.C.S.** 16mm.

What a joy it is to come across a sophisticated amateur film play, a film play in which acting and incident are above the level of mere competence! This is a comedy which succeeds in being lighthearted and irresponsible without being foolish. It is about a young man who, in fear of being married off against his will by busyboding friends, flees to the country, where, it being noised about that he is anxious to marry an innocent rustic wench, most of the wenches of said place (who are as sophisticated as any city dweller) immediately come over all coy and rural. The unfortunate hero is inveigled into taking a prominent part in local affairs, but finding that things are far worse in the country than ever they were in town dashes off for home and his girl in the middle of a garden party at which he has been worried into making a speech.

## A Good Story

The film has the advantage of a good story and all praise to Burnley for the manner in which it has been worked out. One of the chief faults we have to find with it is that the continuity is sometimes weak. In the seat episode in the opening sequences Alfred picks up his bag as he moves off, but in the next shots he is minus the bag. At the end of the film he boards the train at the local station with one bag and arrives in London with two. His girl, Mabel, meets him here, but we wonder why she should be waiting for him since his return was so obviously unpremeditated.

Other points that the society might note are that (1) at the beginning in the inn sequence one is somewhat confused by the similarity in build and dress of Alfred and his friend, Stimson. When Stimson first arrived on the scene we thought he was Alfred. This was largely due to the fact that we had previously not seen very much of Stimson—not enough, at any rate, for us to gauge his importance to the plot. We are quite prepared to admit that this is only a minor point, but it is worth bearing in mind that there is sometimes the risk of an audience, not personally acquainted with the actors and actresses, becoming temporarily confused as to their identity unless they are established in a clear cut manner,

*We invite amateur cine clubs to send us their productions for review in these columns. A leader will be awarded for films which reach a certain standard of merit. We suggest that, before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints which they can put into effect in their next photoplay. Another part of our free service is the criticism of scenarios.*

explanatory. In this part, too, Mabel's entrance is rather too abrupt. The point of this scene is that her arrival thoroughly completes Alfred's discomfiture. Since, however, we are not at first clear as to her relation to him, some of the point of this scene is lost. Her relationship to him therefore should have been clearly established before her arrival on the scene and we should have savoured the pleasures of anticipation if, at her approach, we had some close-ups of her that indicated her annoyance and thus the fact that the unlucky Alfred was about to get further in the soup.

## A Question of Treatment

If, however, this episode had come very much later on in the film (as, of course, it couldn't; we are merely taking it as an example) and if we had seen a good deal of Mabel beforehand, then her abrupt arrival on the scene would have been effective and there would have been no need to have had close-ups of her registering displeasure before she got there, for her sudden appearance would have lent zest to the scene by making us share Alfred's shock. It is all a question of treatment—whether the director wants us to chuckle gleefully at Alfred's imminent discomfiture (Alfred himself being unaware that Ossa is to be heaped on Pelion) or whether he wants to give us a shock comparable to Alfred's by introducing Mabel suddenly. (3) In the titles giving the list of the cast, the last six characters are given letters of larger size than the more important characters that precede them. And that about exhausts the list of noticeable faults.

And now for a list of some of the good points: (1) The titles are pleasing—black on white and easily readable. (2) J. Simpson as Alfred gives a very good performance. He is far from being a wooden type. The story gives him good opportunities of establishing his character—opportunities which he





# What's NEW in APPARATUS and IDEAS

## PENROSE CINE PRODUCTIONS' EDITING BENCH

This apparatus, which was submitted by Penrose Cine Productions, consists essentially of a pair of re-wind heads mounted on a long narrow mahogany base measuring 3 feet in length, supported on two legs which lift it clear from the working surface and allow a small lamp-house to be placed underneath the centre of the base board below a ground-glass examining window. The re-wind head at the left of the base consists of a simple spindle supported on a heavy cast upright with the usual clip to stop the spool from slipping off the spindle. The right arm is similar in character except that it is fitted with a winding handle. This is not geared for editing purposes, the film is normally run quite slowly.

To the left of the examination window there is mounted either a 9.5mm. Pathe splicer or a 16mm. Kodak splicer. The bench is of hardwood highly polished, the brass parts are dull plated and the castings black. The instrument is supplied to the voltage stated by the customer when ordering. The price, which does not include empty spools, is £2 15 for both sizes of apparatus.

We do not quite agree with one point in the design. The lamp house containing the lamp is attached to the base with four wood-screws which must be undone before the lamp can be changed. The change-over takes an appreciable time and might prove troublesome if the editor were carried from place to place and varying voltages were encountered.

against this list. It will be possible at no more than a glance at such a list to gain a clear picture of its nature and capabilities. We shall, of course, continue to give a report of a more extended nature and this will be printed below the tabulated list in each case.

## THE PAILLARD CINE CAMERA

### Camera Report :

NAME	Paillard.
MAKERS OR AGENTS	Cinex Ltd., 70, High Holborn, London, W.C.1
SIZE OF FILM	Two models, 9.5mm. and 16mm.
WEIGHT WITH STANDARD LENS	6 lbs.
OVERALL SIZE	8½" x 5½" x 3".
CONSTRUCTION AND FINISH	Duralumin casting, leather covered.
TYPE OF LOADING	50 or 100 on spools, automatic threading.
SPEEDS	8, 16, 24, 32 and 64 and all intermediate. Governor controlled.
SINGLE PICTURE DEVICE	Special device giving single picture exposures varying from 1/10th to 1/100th of a second and any duration of exposure desired.



## NEW METHOD REVIEWS

Commencing with the present issue of *Amateur Cine World* a new method is being used wherever practicable in connection with the reports on new apparatus and material. Our readers are just as interested in the facts about such new things as in expressed opinions—they probably prefer to form their own opinions. Also they are anxious to have a ready means of comparison between one piece of apparatus and another when they are contemplating a change or a new purchase.

For this reason we have prepared lists of the salient features of a good piece of apparatus in each particular class and the facts about each newcomer in that class will be tabulated

SHUTTER	Usual revolving disc with opening of 200 degrees.
FILM EXPOSED WITH ONE WINDING OF MOTOR	25 feet.
WINDING	By built in crank and also by detachable folding key.
MOTOR AND MECHANISM	Clockwork motor, running with great smoothness, giving instant take-up at starting and instant stopping without variation of speed when 'run down.' All spindles are of steel

### POSITION OF STARTER BUTTON

### HAND TURN SPINDLE

### REWIND

### FEED AND TAKE-UP CLAW

### GATE

### FILM METER AND COUNTER

### TURRET OR SLIDING HEAD

### LENS

### LENS MOUNTS

### VIEW FINDER

turning in bronze bearings.

Bottom right of body of instrument and can be worked from both front and side of instrument. Yes. Motor can be entirely disconnected from mechanism when handle is in use, whether motor is fully wound or not.

Yes. Owing to above feature the whole spool can be rewound if required. Take up on top spindle.

Separate sprockets. Single claw, with very straight path, operating in both forward and reverse as desired.

With side pressure to prevent floating of film. Easily accessible for cleaning.

Geared meter driven for camera mechanism, works both forward and reverse. Scaled in foot units. Returns automatically to zero when camera is opened. Allowance on meter scale for length of safety leader. Also audible footage counter, one click per foot.

3 lens turret of compact design. Lens centres spaced about 1½" apart and about 1½" from pivot of turret.

Dallmeyer 1" f/2.9 fitted as standard.

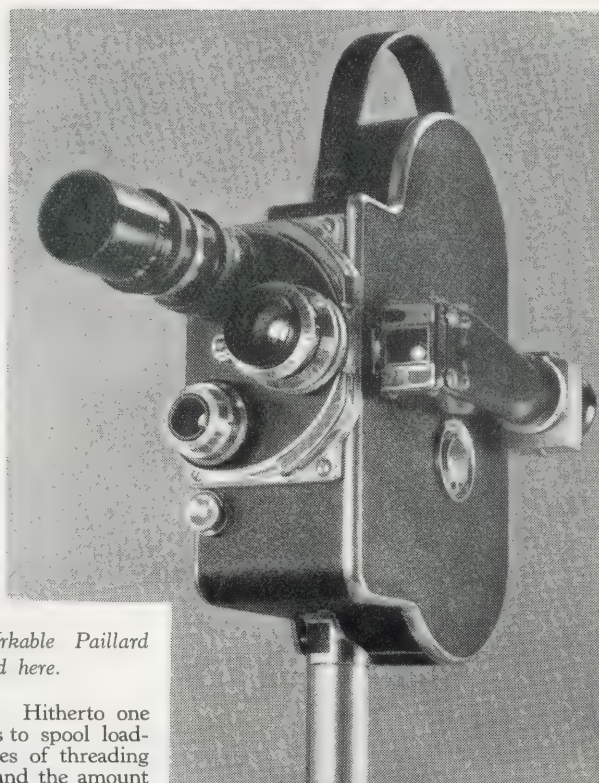
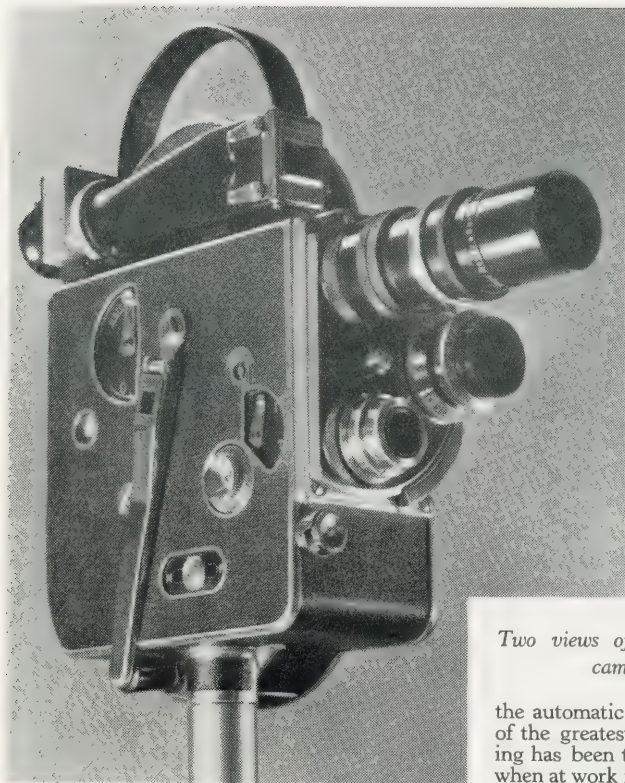
Universal mounts and threads.

Direct vision optical finder, which can be used either at top right of camera body, or on left side of camera, on door. In first position finder centre is 3¼" from taking lens centre. In second position finder and lens are exactly horizontal and the centres 1½" apart.

The finder has a worm-driven adjustment for parallax, accurate down to 20".

The finder gives a properly erected image. It normally matches the





Two views of the remarkable Paillard camera reviewed here.

the automatic threading. Hitherto one of the greatest drawbacks to spool loading has been the difficulties of threading when at work in the field and the amount of time lost. With this instrument the difficulties are eliminated and the time lapse between old spool and new cut down very considerably. The method is simple. Pressure on a small lever brings into operation two guide channels.

The end of the new film is cut or torn square at the end, offered into the mechanism at the top, the camera release button is pressed and the film passes through, threading itself and forming the correct loops top and bottom. The end of the film is then attached to the take up spool, the small lever pressed again to retract the guide channels, the camera is closed and is ready for use. The mechanism is so arranged that the camera cannot be closed until everything is in correct order for running.

The gate and claw mechanism of this instrument are most praiseworthy. The single claw, which operates equally well in forward or reverse, enters the perforation cleanly at practically right angles to the film, travels a nearly perfect straight path, drawing the film along rapidly, but without snatch, and leaves the perforation cleanly. The shutter of the instrument is particularly near to the film, giving a high degree of efficiency.

The motor and mechanism work with great smoothness and accuracy. There is no over-exposed frame at the beginning of each shot and incidentally no light leakage between shots. In a range of single picture exposures there was no perceptible variation. Film taken at all speeds was rock steady on the screen with absolutely no frame line movement. The motor control embodies many interesting features. By working the control at the side of the camera it may be locked back to allow the motor to run freely. The same control, worked from the front of the camera, must be held back to keep the

mechanism in motion and is shielded so that it cannot be operated accidentally.

Forward movement of the control gives single picture exposures. There is a lever above this control and when this is set at T the individual exposures can be as long as desired by the operator—a particularly useful feature for the man who wishes to do such work as stop-motion studies of plant growth, where the ability to give long individual exposures is desirable. In this case the release could be controlled externally by some form of electric relay or trip, with a duration control. If the lever on the camera above referred to is set at I, instantaneous exposures varying from 1/10th to 1/100th of a second can be given, according to the setting of the normal camera speed control.

There are two winding handles on this instrument. The built-in crank is used normally, but when the turret is swung it cannot be operated unless the turret is temporarily returned to its normal position. This is a perfectly simple operation, but if it is desired to avoid this a T shaped folding key can be inserted in another winding aperture and used instead of the crank handle.

The ability to disconnect the motor from the mechanism is of great value in reverse and double-exposure work as it allows complete freedom of movement in the reverse cranking. There is a take-up mechanism on the top spool which comes into operation when the instrument is wound in reverse. The film meter is of sufficient accuracy to enable dual exposures to be made with confidence.

The view-finder is of excellent design. In its top position it can be used for ordinary shooting, but for closer work of greater accuracy the side position is used. Here the

#### CARRYING CASE

#### SPECIAL FEATURES

#### PRICES

25mm. lens, but by moving either of two levers gives full-sized image equivalent to that obtained by either 15mm. or 75mm. lens. Leather carrying case, holds camera and lenses and four reels of film. The outstanding features, mentioned above, are the lens turret, automatic threading, rewind of whole film in both directions, complete disconnection of motor from mechanism and the viewfinder.

For both 9.5mm. and 16mm. models, with Dallmeyer lens, £49. Carrying case extra.

As can be seen from the above description, this is a remarkable instrument and fully justifies the 2½ years work which has been spent on its development. The wide variety of facilities has been combined with the minimum of weight and of size. Compactness is further assured by the design of the three lens turret which is a circular plate with one segment of the circle cut away so that no waste space is used in its projection from the side of the instrument. The turret turns particularly easily and is centred automatically in each position.

The wide spacing of the lens mounts in the turret enables almost any combination of lenses—including wide angle lenses—to be used without the danger of the mount of one lens encroaching into the field of vision of another.

The most ingenious feature, however, is





... glance down  
this column for  
**FIRST CLASS  
CINE AIDS**

*Your dealer stocks these  
Dallmeyer specialities.  
Ask him to show you  
them!*

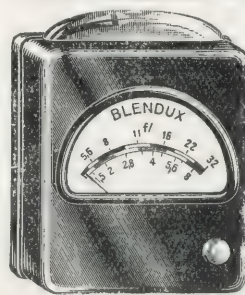
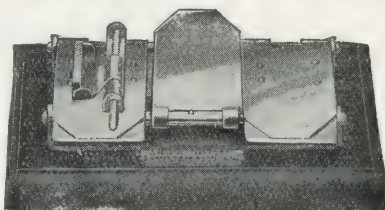


**THALHAMMER JUNIOR TRIPOD**

Soundly constructed of mainly die-cast parts. The three legs and sliding interior legs are made from selected hardwood, stained and polished. The long handle has a bakelite grip and folds down between the legs when not in use. Size, closed 2ft. 9in., erected 4ft. 8in. £6 10 0

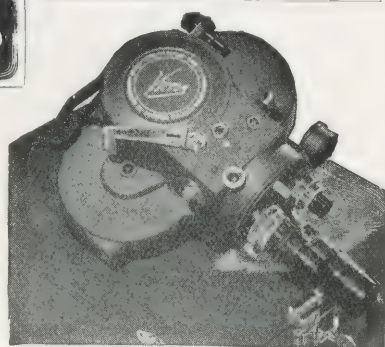
**GREAT REDUCTION IN PRICE  
OF THE FAMOUS  
CRAIG SENIOR SPLICER**

The Craig Splicer reduces the time required to edit and repair films to a minimum and assures a clear-cut, perfect splice that shows no hint of flicker on the screen. The Craig has long been favoured in the professional laboratories of Hollywood. For 16mm. films. Price now only 52/6.



**THE 'BLENDUX' METER**

It's the lens fitted to this marvellous instrument which makes it the most accurate exposure meter obtainable. Get one now and end your cine exposure problems. In neat ever-ready leather case, complete 84/-



**'Victor' Model V.  
16mm. Cine Camera**

Turret front, visual focussing, 4 speeds and slow motion, back-turn for lap dissolves, compensating finder, etc. With Dallmeyer 1-in. f/2.9 Triple Anastigmat lens in Micro-focussing mount. £50. Any Dallmeyer Telephoto lens can be fitted interchangeably.

Write for fuller details from the sole concessionaires:

**J. H. DALLMEYER LTD.**

31, MORTIMER STREET, LONDON, W.1.

Works: Willesden, N.W.10.

Phones: Museum 6022/3

**New 16mm. COLOUR  
FILM** (Continued from page 114)

system as with Kodacolor. These primary colours are projected on to the screen for viewing. Any possible colour on the screen can be formed by additive combinations of the primary colours, red, green and blue.

Likewise they can be formed by proper subtractive combinations of the complementary colours. The complement of red is blue-green, of green is magenta and of blue is yellow. These complements are sometimes referred to as the minus colour thus:—

Primary Colour	Complementary Colour
Red	Blue-green called Minus red
Green	Magenta " " green
Blue	Yellow " " blue

Subtractive processes form their colours by combining the three complementary or minus colours. The minus or subtractive colours simply absorb the corresponding primary colour from the projection beam of light. Such a light beam may be considered as white light or as containing a combination of all colours. If we put a blue-green, which is to say, minus red filter, or dye deposit into such a white light beam the red will be absorbed and the screen will appear blue-green as you would expect.

If, however, we add a magenta (minus green) filter to the blue-green filter mentioned above, both the red and the green light will be subtracted from the white light beam. The only light left to go on through to the screen is blue and you will find that to be the colour of the screen. Similarly any colour may be formed.

All of this means that the blue sensitive layer of Kodachrome will in the finished positive contain the complement of blue which is yellow; the second or green sensitive layer the complement of green, namely, magenta and the bottom or red sensitive portion will contain the complementary colour of red, which is blue-green.

Number of Layer	Colour Sensitivity of Layer	Colour of Layer in finished picture
No. 1 or top	Blue	Yellow or Minus blue
No. 2 or middle	Green	Magenta " green
No. 3 or bottom	Red	Blue-green " red
Next to support		

**PROCESSING**

Processing is really divided into three stages each of which is carried out on a separate complete and continuous processing machine. The machines are similar in general construction to those now in use on Cine Kodak Film. They are, however, entirely different in arrangement of the various tanks.

The first stage in processing is essentially a reversal operation. The film is developed to a negative, bleached, cleared, printed and re-developed. Second development is carried out with a dye coupling developer which attaches a blue-green dye to the silver grains as they are formed. The film from this process bears a heavy blue-green positive image. All three of the separate emulsion layers are converted to a blue-green alike and no attempt is made at this point to treat them separately. The film from the No. 1 stage must be thoroughly dried preparatory to the next operation.



In the second stage of the process we want to form the magenta colour in the second or middle layer. To do so, however, both the top and the second layers must be all converted alike. To do this the film is put through a bleach. That changes the two upper layers to silver chloride and removes the green dye as well. The film is subjected to good room illumination the while and carried on into a dye coupling developer which reduces the silver chloride and deposits with the developed grains a magenta dye.

We now have the bottom or third layer still blue-green from the first stage with the top and the second layers both magenta as just described.

On the third machine the process of bleaching and redeveloping is repeated, only this time with a yellow dye coupler. Only the top or No. 1 layer is converted to a yellow.

All silver is then removed from the film after which it is washed and dried. The final projection positive accordingly carries a dye image only.

From the three stages of processing described we now have the three complementary colours in their respective layers. The amount of each will depend, of course, on the amount of silver bromide removed in the bleaching of the original negative. The three colours in turn will combine to form the positive image in natural colour.

## L'Amour, C'est Tout (Continued from page 126)

shots of the band are enough to suggest a restaurant; the register establishes the fact that the scene has changed to the hotel. The film bears out our contention that although a film should have a goodly sprinkling of close-ups, it is by no means necessary for those close-ups always to be of people.

The film progresses logically to a climax. In so many amateur productions there is no climax at all. We noticed a number of discrepancies (as an instance, when the man pulls back his sleeve to look at his watch, one catches a glimpse of a cuff of a printed shirt, whereas he should have been in evening kit). It would, however, serve no useful purpose to enumerate them here (we have, in any case, mentioned some of them to the authors) since these notes are intended not so much as a criticism but as an account of what the film consists. A Leader has been awarded.

## The "Abbot" Titling Outfit (Continued from page 109)

No actual title stand is included in the outfit; but a title frame with plate glass front is provided as also are special backgrounds (plain and mottled) for the letters. A non-setting adhesive preparation is supplied for use when the title frame is to be set up vertically and the letters may either be affixed to the glass front or direct on to the background.

The so-called "transparent titles" may be made with the "Abbot" set and the user may extend indefinitely the range of backgrounds by using fancy papers—even a wall-paper pattern book will provide a selection! The letters are neat, clearly legible and the price is such as to deprive any amateur of excuse for crude titles.

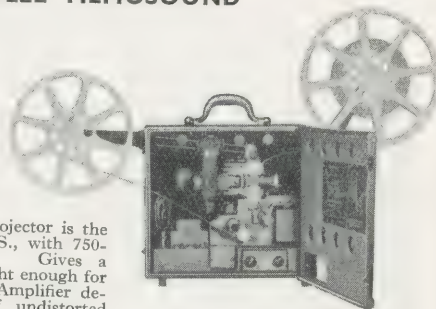
Messrs. Dickson & Self will shortly be advertising this outfit in *Amateur Cine World*.

## TAKE AND SHOW "SOUND-ON-FILM" PICTURES THIS YEAR

WRITE FOR PARTICULARS OF THE NEW EXCLUSIVE  
WALLACE HEATON SOUND-ON-FILM LIBRARY.

BELL-HOWELL FILMOSOUND

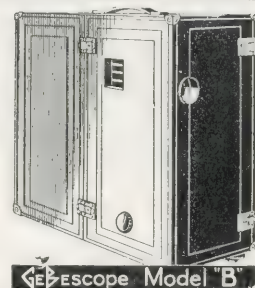
For theatre quality sound pictures with true portability and operating simplicity. The incorporation of every refinement known to sound movies guarantees perfect co-ordination of picture and sound. Its projector is the famous Filmo. J.S., with 750-watt illumination. Gives a picture big and bright enough for large audiences. Amplifier delivers 15 watts of undistorted output giving ample volume. Prices on request.



### GAUMONT - BRITISH "GEBESCOPE" MODEL B

16-mm. portable sound equipment, composed of two carrying cases—one containing the projector unit, and the other twin moving coil speakers. Shows remarkably clear pictures, 10 ft. wide at a distance of 70 ft. Gives splendid volume, and is excellent for an audience of about 150 people. Call at Bond Street for a demonstration .. .. £130

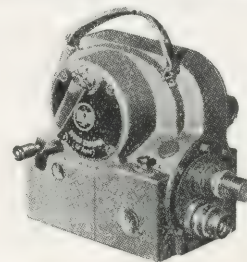
Any model on easy terms.



### R.C.A. CAMERA

The first and only 16-mm. portable sound camera. Takes two types of pictures. The news reel type, which is made by merely pressing a button and speaking into mouth-piece at back of camera while taking the picture—also, the real talkie film with music which can be taken by means of a separate studio attachment. Operation is simplicity itself!

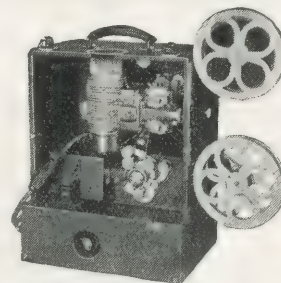
Camera .. .. £130  
Studio attachment, £90.  
R.C.A. Projector also in stock at Bond Street.



### THE MARSHALL

The need for a high-quality 16 mm. sound equipment, giving perfect projection and sound reproduction, together with extreme portability is met with this marvellous new apparatus. The projector is a 750-watt Bell-Howell employing fan-cooled projection lamp and 2-in. lens. Complete with amplifier and moving-coil speaker, in two carrying cases .. .. £125

De Luxe W. H. Model, £135



EVERYTHING FOR MOVIES & TALKIES!



## WALLACE HEATON

119, NEW BOND ST.

& 47 BERKELEY ST. LONDON, W.1

LTD.

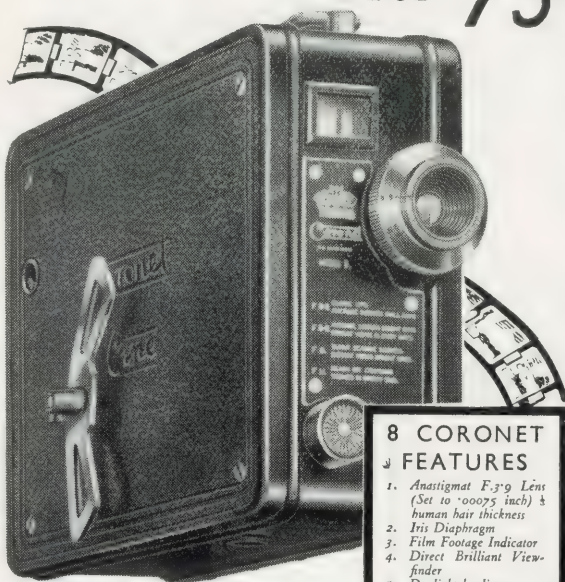


By Appointment

Phone: MAYFAIR 0924-5-6-7.



# MOTOR DRIVEN MOVIE CAMERA for 75/-



Just what you have been wanting—a real Cine Camera which takes perfect moving pictures simply by pressing a button. Supplied at a price to suit your pocket—75/-.

Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30ft. of standard 9.5 film perfectly taken of your favourite subject.

## 8 CORONET FEATURES

1. Anastigmat F.3.9 Lens (Set to .00075 inch)  $\frac{1}{2}$  human hair thickness
2. Iris Diaphragm
3. Film Footage Indicator
4. Direct Brilliant Viewfinder
5. Daylight loading
6. Non-Rotating Key
7. Takes standard 9.5 mm. film
8. Metal parts either triple coated Black Enamel or Chromium Plated

PRICE

**75/-**

# CORONET

## A FREE GIFT

that may save you POUNDS!

Send a postcard as suggested below and you will receive by return a free specimen copy of *The Exchange and Mart*. This famous journal is not only an interesting home weekly but it contains many thousands of genuine private offers of second-hand goods which will save you pounds.

## The EXCHANGE & MART

The National Weekly for Sales, Wants & Exchanges

On sale at all Newsagents and Bookstalls every Tuesday, 2d. Send postcard to-day for Free Specimen copy to A. C. Burt, Publisher, The Bazaar, Exchange and Mart, Ltd., LINK HOUSE, 4-8 GREVILLE STREET, LONDON, E.C.1.

## Are You Entering for OUR COMPETITION?

THE subject of our new competition is "The Family." We offer a gold medal and cine goods to the value of £15 to the winner's choice for the best 16mm. film; a gold medal and £15 worth of cine goods for the best 9.5mm. or 8mm. film, and £5 cash for the best beginner's film, irrespective of size. The subject can be treated in an infinite number of ways, but a little story or theme must be built around the members of the family you select for filming.

With regard to the beginners' films, we must have some guarantee that they are actually taken by beginners, who must have begun their hobby not earlier than August, 1934. They must enclose with their entry the receipt for their camera. If this receipt is unavailable, then a declaration from their dealer to the effect that the camera was not purchased from him before August last year must be sent. The entrant must also sign and send us the following declaration: "I have taken up amateur cinematography for the first time not earlier than August, 1934, and the camera with which this film is taken is the first I have handled."

The closing date for the competition is September 15th. Only amateurs and amateur cine clubs may compete and no entrant must have received any professional aid in the making of the film, other than processing and titling. With regard to titling, it is immaterial whether titles are done professionally or not, but should two films be equal in merit, then the prize goes to the competitor who has made his (or her) own titles.

Entries will be judged upon photography, editing, construction and composition. Each film submitted must not run for more than 7½ minutes.

## Alfred Runs to Earth (Continued from page 127)

takes. Too often leading characters in amateur film plays are just puppets—not always because of lack of acting ability, but because the story does not allow them to be anything else. (3) The barmaid is a delight. She is the effervescent Jessie Matthews type (and, indeed, rather resembles her facially). She performs an admirable piece of work.

(4) The cutting in the seat episode is good—from medium shot to close shot and so on, the action in the medium shot being carried on in the close-up. Perhaps it ought not to be necessary to draw attention to this, but it is not every club film in which careful attention is paid to these matters. We have memories of long scenes played without any change of camera angle whatever. (5) There is a good sprinkling of close-ups and semi-close-ups. (6) There are some nice directorial touches. For instance, after Alfred has received a letter urging him to speak at the local garden party we see him declaiming eloquently on the lawn, flinging his arms about and in general making a far better job of it than we should have thought possible. The next shot, however, shows that this is merely how Alfred imagines himself. (7) Photography and exposures very pleasing—no stunts or eccentricity. A Leader has been awarded.



# What the SOCIETIES are Doing

## Aristos Amateur Photoplays

Hon. Sec.: Miss M. Sheldrake, 14, Jocelyn Road, Richmond.

Just lately the society have had to make one or two alterations in its plans. According to schedule "Semper Fidelis" should have been on the floor in its shooting stage, but owing to one of the leading players leaving and the indisposition of the director, the committee have been forced to make a new production. This is entitled "Night Adventure" and stars Joan Hollidge and Harry Taylor. Technical staff include cameraman A. Pitman and director Victor Trytel.

A successful projection meeting was held on April 9th when "Blue Light" was screened to a packed audience. The supporting programme included films loaned by the Doncaster A.F.S., and the "rushes" of the present production "Night Adventure."

## Balham A.C.S.

Hon. Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.W.17. This club has just been formed and are urgently in need of new members. Meetings are held every Wednesday at 8.15 p.m.

## Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, S.E.3. The big production, "Street Player," is off the floor and is now being edited. The club is proceeding

Reports for the July issue of "Amateur Cine World" should reach us not later than May 28th.

with its next production which promises to be a complete novelty. While this film is on the floor the next production, which is to be a comedy (taken mostly out-of-doors) will be in course of preparation for the summer months.

In March members visited the Gaumont-British Studios at Shepherds Bush. The last projection meeting took place on April 24th. Films from Doncaster and Aristos were screened, together with the club's own news-reel, which has become a regular feature.

## Bognor Regis F.S

Hon. Sec.: Miss B. Masters, Marlborough Hotel, Bognor Regis. The society's first annual show was held at the Pier Hall recently. The society gave three evening performances and one matinee and although the hall seats 480 people, many were turned away. Films shown included "Cross Currents," "What a Hunt!" and "Moko the Monkey," a cartoon by A. Fraser, photographed by H. L. Overmonprez. Barry Hart's "Silver Sea," which won a prize in Pathscope's competition last year, was also screened.

The society is now busy with a comedy, as yet untitled, and is also casting for a

romantic drama, "Her Name was Mary," which has the Goodwood Races as a background. The winter programme is nearly at an end and the society wish to thank other clubs who have kindly loaned films.

## Brighton A.C.C.

Hon. Sec.: R. Lawrence, 43, Gardner Street, Brighton. The sixth meeting was held at the club's temporary room on April 4th and was attended by all the members. Several new 9.5mm. films made by members were screened and criticised. Mr. Sparling gave a fine exhibition of indoor studies, the clarity of the close-ups of some plasticine models being particularly noteworthy. The secretary read a scenario written by himself and work will commence upon it as soon as possible.

The club, although newly-formed, is showing good progress, but there are still a few vacancies for really keen amateurs. Ownership of apparatus is not entirely necessary.

## Bristol Fellowship of the I.A.C.

Leader: S. Temple Robins, 98, Brynland Avenue, Bishopston, Bristol.

At a recent council meeting at headquarters it was decided to form area branches and permission was given to Bristol to form the first branch, to be known as the Western Area Branch. A local meeting was held and

## THE "BETTER STILL" CAMERA



## Rolleiflex

### AUTOMATIC ROLL-FILM MIRROR REFLEX

A great asset to any serious cinematographer's equipment. It is ideal for making "stills," which can be adapted for film titles. Rolleiflex is the easiest manipulated of all miniature cameras. Everything possible is automatic. Stops and speeds are controlled while camera is in the "ready" position. Single lever gives tension and release of Compur Shutter. Shows your picture full size and right way up on ground glass screen. Full parallax compensation. With F/3.5 Zeiss Tessar lens and Compur Shutter speeded up to 1/500th sec.

£22 10 0

See it at your dealer's or write for full particulars from the sole importers:

**R. F. HUNTER LIMITED.**  
Celfix House,  
51 Gray's Inn Rd.,  
LONDON, W.C.1

Phones: Hol. 7311/2.

Send for details of the Rolleiflex and Rolleicord Competition—400 Cash Prizes! Visit the free Exhibition of Rolleiflex pictures at the Ward Galleries, 3, Baker St., W.1. June 4th-21st inclusive.

## Well after the picture



Pathéscope  
for Quality  
and Services

No stopping to make adjustments. The fixed focus lens and first-class mechanism gets the picture first and every time with a

## PATHÉSCOPE MOTOCAMERA

The 9.5mm. Motocamera "B," priced at £6 6 0 secures precise reproductions of the subject at all times, and provides over 1,000 clear and pin-sharp pictures in a film costing 2/7, with developing 2/-.

PATHÉSCOPE LTD., 5, Lisle Street, London, W.C.2.



the following officials were elected : Chairman E. H. Burris ; Vice-Chairman, E. C. Bodenham ; Treasurer, Dr. H. Phillips ; Hon. Sec., E. T. Robins. Plans are in the making for a great inaugural meeting at which the films which took prizes in last year's International Contest will be shown. Interested amateurs should get in touch with the Hon. Sec., who will be pleased to forward particulars.

### Capetown 9.5 mm. Film Club

Hon. Sec. : J. F. H. Briscoe, "St. Briac," Avenue Bordeaux, Fresnoy. Since the last report membership has doubled. A dance to celebrate the club's first anniversary was held in April. The secretary, who gained second place in the Pathescope Contest with his film "Capetown," has since produced a film of his recent tour by motor car to Port Elizabeth, "From Capetown to Port Elizabeth with Car and Camera." Over 1,200 miles were covered and the film, although only 250 feet, contains many interesting shots of the trip, including some wonderful mountain scenery, the different small towns passed through, encounters with snakes on the road and finally a visit to the snake park at Port Elizabeth.

Club meetings are held every month and members' films have shown a marked improvement lately. Some excellent pictures have been secured by K. Scott, hon. treasurer. The society was asked to film the Royal Cape Yacht Club's opening cruise of the season, April 6th. Films have also been made of a local wedding and a Greek play. "We still live in hopes of seeing a film produced by a cine society in England,"

## CLUB NEWS

(Continued from previous page)

writes the secretary. "Our winter season commences in May. What cine society in England will help us by loaning us a film in return for the loan of one of ours of equal length?"

### Fenaywood Photographic & Cine Society

Hon. Sec. : C. Russell B. Townend, Bolland, Greenroyd, Halifax. This society has only been in existence a few weeks, but their first production, "Before Dawn," is already in the editor's hands. The film is a 200ft. thriller on 9.5mm. stock and was written and directed by C. D. Sykes, the society's president. All the members but two are under twenty-one years of age.

### Finchley A.C.S.

Hon. Sec. : Miss Thelma Burrough, 64, Avondale Avenue, N. Finchley, N.12. A programme of 9.5mm. films from the Bognor Regis F.S., shown on April 1st, proved exceptionally interesting. On April 8th the society saw a number of films by Mr. Hiscox and were greatly impressed by the excellent technique of the aerial photography.

Miss Joan Huggins, star of so many F.A.C.S. productions, turns producer, and will direct "The Road to Peace," a 16mm. "problem" picture. A film programme from the Reading F.S. and Newark F.S.

provided good entertainment on April 15th. In connection with the Jubilee a public film show will be given on May 17th and 18th, when the F.A.C.S. film of the local celebrations and a selection of members' films will be screened. Friends from other societies will be very welcome.

### Greencroft 9.5 mm. C.C.

Hon. Sec. : H. Edwards, 84, Greencroft Road, Heston, Middlesex. The club has succeeded in obtaining large premises at the Five Ways Cafe, Bath Road, Hounslow, where meetings are being held every Tuesday. Work is progressing on the first production, "Socrates Lends a Hand." The first interior shots have been taken and the club is waiting for the good weather to commence on the outdoor work.

On May 21st the society will be holding its first public projection evening and it is hoped that the club will be opened officially by a local manager. The studio will be laid out as a miniature cinema and there will be a sound accompaniment.

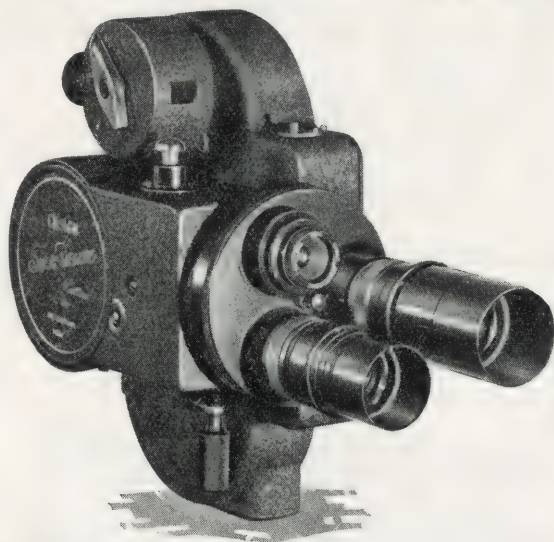
The club is anxious to see films made by other societies and would be grateful to any club prepared to loan them 9.5mm. films. It will gladly reciprocate when it has a film of its own, or alternatively would be pleased to pay a small hiring fee.

### Hitchin A.C.C.

Hon. Sec. : H. G. Green, 27, Verulam Road, Hitchin, Herts.

On March 10th, Scene 3 of "Jim the Picklock" was shot at Wymondly and on the 24th, Scene 1 was re-taken at Willian under excellent weather conditions. For

For the Critical Worker



**ENSIGN  
SUPER KINECAM**

Prices from £45

Ask for details

ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.1

**PIN-SHARP**

**pictures  
at all  
times**

**You can  
be sure  
with a**

**PATHESCOPE  
MOTOCAMERA**

Pictures that lack nothing in detail on the film and screen, and give precise reproductions of the subject at all times, are obtainable with a 9.5mm. Motocamera, the ideal cine camera backed by the fullest Pathescope Services.

The Motocamera "B" is priced at £6 6 0 and provides over 1,000 sharp and clear single pictures in each reel of film costing 2/7, with developing 2/-.

**PATHESCOPE LTD.**  
5, LISLE STREET, LONDON, W.C.2.





these two scenes the club tried out a new Cine-Nizo Camera, taking 100 ft. of film. Gevaert ortho-reversal film was used and results obtained were excellent.

A "short" of a local sports meeting and also of a football match have been taken and both are now being edited.

On May 1st, at the Parish Hall, Messrs. R.C.A. Photophone Ltd. will demonstrate their new 16mm. talkie projector and camera with the studio attachment and for the purpose have made a special demonstration film.

The club still requires more members, especially ladies; subscription is 10/6 per annum. Ownership of apparatus is not necessary. Meetings will be held weekly in future instead of fortnightly.

### Hyde C.S.

Gen. Sec.: J. S. Fitton, 32, Copeland Street, Hyde. The annual general meeting was held on April 16th and great satisfaction was expressed at the progress made during the past year. The secretary outlined some of the plans for the future, which included titling and editing of the film "On Location," filming the local Jubilee celebrations and erecting a modern proscenium in the projection room.

Provided the efforts at filming the Jubilee celebrations are successful the society intend inviting the public to their newly decorated rooms to see "On Location" and the Jubilee film, together with films loaned by other societies. They hope in this way to increase membership.

## CLUB NEWS

(Continued from previous page)

### Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford. The concluding meeting of this session was held at the Gatehouse Cafe. The chairman, W. J. Hall, in presenting the annual general report, mentioned that with regard to the future the committee had under consideration a summer programme of outdoor activities which will consist of picture making expeditions and some interesting features for the indoor session commencing in October. The following officials were re-elected: Chairman, W. J. Hall; Vice-Chairman, K. C. Blaun; Hon. Sec. and Treasurer, A. D. Taylor.

### Kingsbury Cine Circle

Hon. Sec.: E. R. Cooke, 31, Kingsmere Park, Kingsbury, Middlesex. On April 12th the above society and the Cricklewood Cine Circle held a projection evening together. All films were on 9.5mm. stock and the majority of them home processed. The quality of some films taken six years ago was surprisingly good. Local enthusiasts are invited to get in touch with the society; there is no subscription.

### Kino Amateur Film Federation

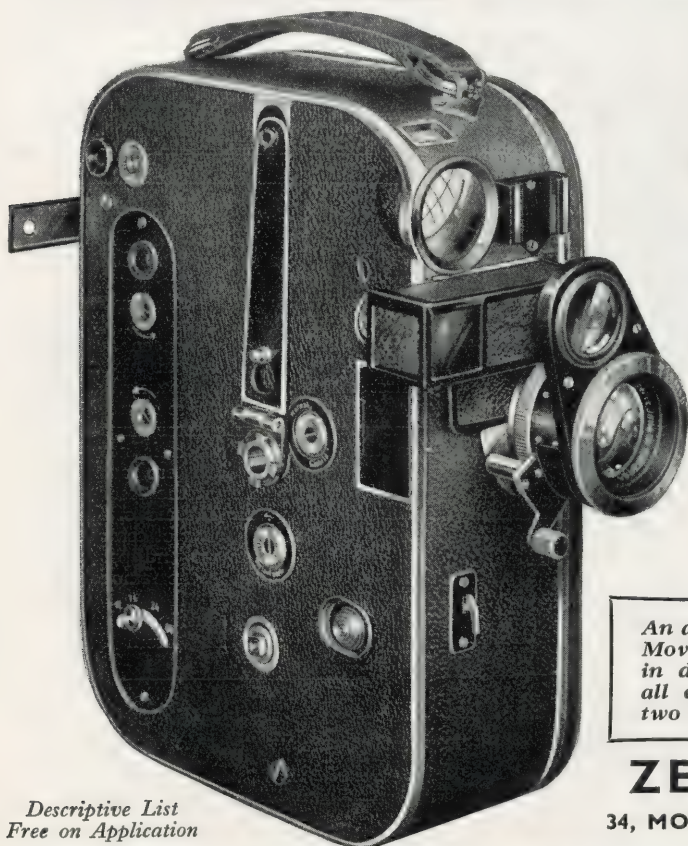
Sec.: 84, Grays' Inn Road, W.C.1. Kino films have recently released several

more famous Russian films on 16mm. stock, including the two Pudovkin classics, "Mother" and "Storm Over Asia," and Trauberg's "New Babylon." All these, together with "Potemkin," "General Line" and "Son of a Soldier" are complete, uncut versions. These films can be hired at a modest rate by cine societies and there are also specially reduced rates for private hirers and for working-class organisations. Kino also handle the productions of the Worker's Film and Photo League, which include several short documentaries, a short story film and three news-reels.

### London A.F.C.

Hon. Sec.: Miss M. Jasper, 42, Fentiman Road, S.W.8. Four units are to make films this year. Each unit consists of several members under a unit leader and pledged to complete their film by a stipulated time. Two films have been decided on. One is a drama on 16mm. in which no titles or faces of the characters will appear, being an original conception arranged by Dr. Deane, and the other a comedy on 9.5mm. entitled "Juvenile Craft," from an idea by M. Gunn. Two further ideas are being evolved and will eventually be tackled by the other units.

All films to be produced this year will be directed by the society's newly-appointed director, Kelsey White. There are still vacancies for new members. The society wish to thank the Wallasey, Bradford, Brondesbury, Beckenham, Lincoln and Newark societies for the loan of films. It



Descriptive List  
Free on Application

# MOVIKON

## THE PERFECT 16mm. CINE CAMERA

1. Distance Meter Coupled with Lens Focussing.
2. Zeiss Sonnar, F/1.4.
3. Finder with compensation Parallax, coupled with Focussing.

The Special Wedge Distance Meter enables one to obtain 100 per cent. sharp pictures—only possible with the MOVIKON.

Other important improvements are: Delayed action release. Predetermined device for use with delayed action shots, permitting any length of film from 1 ft. to 20 ft. to be used. Adjustable shutter speeds from 1/25th to 1/1,200th sec., and four picture speeds: 12, 16, 24 and 64 per second, etc.

An apology is due to the many customers who have ordered Movikons, for the unavoidable delay which has taken place in delivery. The demand for the Movikon has exceeded all expectations and we regret that new orders will take two months to execute.

## ZEISS IKON LTD.

34, MORTIMER HOUSE, MORTIMER STREET,  
LONDON, W.1.



**100% SHARP PICTURES ... AUTOMATIC DELAYED ACTION RELEASE FOR TAKING ONESELF**



welcomes the exchanges of films with other clubs and invites secretaries to arrange details with the programme secretary, Miss E. H. Lonsdale, 5, Mountfield Road, Finchley, N.3.

### Manchester F.S.

Hon. Sec.: Peter Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. The society will hold informal meetings at 7.30 p.m. in Thompson & Capper's Library, 51, Piccadilly, on the following dates:—May 1st, June 5th, July 3rd, August 7th and September 4th. On May 6th, Jubilee Day, there was a special firework display at Belle Vue and a number of special camera positions were secured for members. Arrangements are being made for a special observation coach being placed at the society's disposal by the L.M.S.R. for members who wish to make a film of Derbyshire.

The usual annual "Big Game Hunting" expedition at Belle Vue Zoological Gardens is also being arranged, while details of a

## CLUB NEWS

(Continued from previous page)

### Metropolitan-Vickers A.C.S.

Hon. Sec.: J. Murray-Gillespie, Industrial Control Eng. Dept., Metropolitan-Vickers Elec. Co., Ltd., Trafford Park, Manchester, 17. The second half of the society's winter session has begun quietly, most of the meetings being for projection only, when films borrowed from other societies were shown and discussed. Their own film, "Inward Bound," has been shown to local societies in Manchester, Stockport and Salford and has been well received.

The scenario sub-committee are busy preparing a shooting script for the new production, which will deal with horses. The society hope to record picturesque scenes of horses at work and play. The technical sub-committee have been carrying out useful experiments in studio lighting.

demonstrations, lectures and screenings. Under this new arrangement, F. W. Motton gave an instructive lecture on "Making Pictures Talk." Another good feature was a splendid film taken by Hans Smith on 8mm., entitled "The Vanishing Cream."

All the interior shooting on the production, "His Old Fashioned Mother," has been finished and the exteriors will be made when the weather permits. Preparations are being made for a new production, details of which will be given later. A competition is to be held for the best film on 9.5mm. and 8mm. expressive of the summer and holiday spirit. New members are welcome.

### Portsmouth Camera and Cine Club

Hon. Sec.: C. Worley, 9, Arundel Street, Portsmouth. At a general meeting held early in March it was proposed that the club should go into production. A short film of the local Jubilee celebrations is to be made and a drama film taken from a story specially written by F. W. Taylor is to be attempted also. The scenario is nearly complete and it is hoped that shooting will have commenced by the time this report appears.

The club have had some interesting projection evenings, including two talkie demonstrations. The first was given by Gaumont-British on a 16mm. Gebescope machine to an audience of over 60. Six reels were screened, including an extract from the G.B. film, "Just Smith." The second show was given by Aish & Co., of Bournemouth, on two 16mm. Western Electric sound-on-disc machines. Two instructive lectures have been given recently. The first by H. R. Verry, on "Close-ups," and the second by Ilford Ltd., on "Colour Filters." The club have still a few vacancies for members; all communications should be addressed to the secretary.

### Sutton & District Movie Makers

Hon. Secretary: Leslie M. Froude, 16, Ashley Road, Epsom, Surrey. Considerable progress has been made since the last report of the club was published some months ago. The projection theatre is completed, several shows of films have been given during the last two months, and the club has also held its first annual general meeting, at which the officers for the year were elected.

The production committee have decided upon the first story which is now in the hands of the scenario writers, and by the time this appears in print the cast will have been decided upon by the aid of film tests shot on April 28th. The plot centres round a number of race horses and part of the action will be shot upon the famous Epsom Racecourse.

The club rooms at Sutton will be open each Wednesday evening from 8 o'clock



Title background for use in Bell-Howell, Cinecraft, Ensign and Kodak titlers.

camping week-end, which is to be held in North Wales, will be issued later.

Members who wish to take part in the summer activities of the society are requested to turn up at the informal meetings as no further notice regarding them will be sent out. Absence will be taken as an indication that they do not wish to take part in the society's summer programme.

### Montreal Amateur Movie Club

Hon. Sec.: E. A. Rawlings, Room 600, 507, Place d'Armes Square, Montreal, Quebec, Canada. The regular monthly meeting, held on April 8th, was one of the most successful yet held. The president at a previous meeting had announced that in future the meetings would include

Particulars of latest new and secondhand apparatus on request. Please state requirements.

**DOLLOND  
AND  
AITCHISON  
LTD  
EST. 1750.**

**WANTED**

**CINE  
APPARATUS  
BOUGHT FOR  
CASH**

136

London:—

28, Old Bond St., W.1.  
281, Oxford St., W.1.  
35, Brompton Rd., S.W.3.  
35, Ludgate Hill, E.C.4.  
17, Topsfield Parade,  
Crouch End, N.8.  
Croydon:—12, George St.  
Leeds:—37, Bond St.  
Liverpool:—73, Lord St.

**HOME  
TALKIES**

at our  
Stock Exchange  
Branch:  
1, Copthall  
Chambers,  
Throgmorton St.,  
E.C.2.



until further notice in order to enable members to avail themselves of the facilities for shooting and projection offered by the club. More members are required, both for acting and for technical work and any who are interested should either communicate with the secretary or come to the club rooms, behind the Phoenix Garage, Sutton, any Wednesday evening after 8 o'clock.

### Sudbury A.C.S.

Hon. Sec.: Miss K. Morrell, 23, Lyon Park Avenue, Wembley. The projection evenings held every month on Wednesdays during the winter have proved a great success. During the summer the society intend to spend the week-ends taking shots for the making of its films. New members are welcome. Lady members, especially, are greatly in need.

### The Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. The society is again splitting up into a number of production units this year. Various scenarios are under discussion and it is understood that all films are to be short, so as to be eligible for the various competitions, including Meteor's own, already announced.

On April 16th the society filmed, by special request, a youthful dancing couple who have won several championships. This was the society's first attempt with 9.5mm. and the results, photographically, were quite satisfactory. The studio is open every Tuesday from 8 p.m. until further notice for informal meetings and discussions, or for projection or demonstrations. A demonstration of Pathe 17.5mm. sound films was given on April 30th and a programme of films from the Amateur Cinematographers Association of Newcastle on May 7th.

Films available for exchange or hire at 3/- per reel are "Situation Vacant" (3 reels), "Hair" (2 reels), "Naida" (1 reel), "All on a Summer's Day" (1 reel), "Meteor Movie Magazine No. 1 and 2" (1 reel each). All films are on 16mm.

### United Amateurs, London

This society will submit its reports exclusively to *Amateur Cine World*. Regular projection meetings have been held during the past year for the exhibition of films that have been made privately by individual members, together with the productions of the society's principal unit, which works under the name of "Arcadian Films."

A comprehensive programme of new productions has been arranged for the next three months, which will keep the members busily engaged until the holiday season commences. There are at present no vacancies for new members.

### Watford C.C.

Hon. Sec.: A. Ekstromer, 23, Clarendon Road, Watford. The first general meeting was held on April 17th and was well attended. The objects of the club are the taking and projecting of pictures in all sub-standard sizes and in the near future it is hoped to commence production on sound films. The club have at their disposal comfortable and well-appointed premises and possess complete apparatus for the production and projection of 9.5mm. and 16mm. films.

## CLUB NEWS

(Continued from previous page)

The following officials were elected: Chairman, F. Roberts; Hon. Secretary, A. Ekstromer, and Hon. Treasurer, E. Chivers. The annual membership fee is 5/- with a subscription of 6d. each meeting. There are still a few vacancies for members.

Some of the films not exhibited were screened at the society's meeting on April 10th when a detailed criticism of each film was given by one of the judges, R. H. Alder.

### Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. The current production, "Holy Smoke," is nearly half finished. Members processing the stock are very pleased with the results obtained.

Recent meetings included a programme of



Bognor Regis Film Society at work on "Cross Currents." This film will be reviewed in a later issue of *Amateur Cine World*.

### Whitehall C.S.

Hon. Sec.: O. Kordik, India Office, London, S.W.1. The society's third annual exhibition of members' films held at Somerset House on the 26th and 27th March proved a great success. Some 4,500 feet of film was entered by twelve members. "Principally Penguins" (9.5mm.) by J. F. Marshall, A.R.P.S., was adjudged the best film, while "Birds of our Garden," by J. Chear, also on 9.5mm., took second place. The films shown were almost without exception of the home and holiday type. The musical accompaniment arranged by Messrs. Dyne and Tarring, of the Inland Revenue Radio Society, was cleverly carried out on the twin turn-table system and contributed a great deal towards the success of the show.

films from the G.P.O. Film Library, "8mm. Cinematography," by H. C. Bealby and T. Stewart, and "Trick Cinematography," by C. P. Kendall. "The Grosvenor Quarterly," the official club magazine, will shortly once again make its appearance and will be edited by J. Naunn.

Part II. of the series on "The Ideal Cine Club," by G. H. Sewell, will be published next month. Mr. Sewell broadcast a talk on "Filming Plants and Animals—What the Amateur Can Do" on May 13th.

Mr. G. A. Browne of "Hampton," Upper Shoreham Road, Shoreham-by-Sea, and Mr. E. Woolley, "Aberdeen," Dean Avenue, Moore Road, Mapperley, Nottingham, are starting cine clubs in the Brighton and Hove district and Nottingham respectively.

## Make those JUBILEE Scenes

into a worthy record  
of historic events.

Expert Editing and Titling will create that "Newsy" atmosphere which redoubles the interest and value.

Write for particulars, and specimen "Jubilee" Leader, End, and Border Titles.

## FILM EDITORIAL SERVICE

94, WARDOUR ST. LONDON.W.1.

Telephone: GERRARD 3856.





# Cine Exposure Table for JUNE

Compiled by  
**HAROLDB. ABBOTT**

TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in the open; clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or veget- ation in the open; long (not distance) shots at zoos; parks; fairs, sports meetings; etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black-on-white titles;			SUBJECTS Promenades; light monuments and fountains, quayside; open camp & picnic scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
	f/			f/			f/			f/			f/			f/		
LIGHTING	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight .. ..	4.5	5.6	6.3	6.3	8	9	8	10	11	9	11	12.5	11	14	16	12.5	16	18
Weak sunlight or bright diffused	4	5	5.6	5.6	7	8	7	9	10	8	10	11	9	11	12.5	11	14	16
Diffused or slightly cloudy ..	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	9	11	12.5
Dull .. ..	3	3.5	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Gloomy, or very dull .. ..	2.3	2.8	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10

**T**HIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

*Group A*  
Gevaert Ortho  
Reversal and  
Negative  
Kodak Pan-  
Reversal  
(16mm. and  
8mm.)  
Pathe R.O.F.  
and Negative  
Selo Ortho.  
Negative

*Group B*  
Agfa Ortho  
Reversal  
Agfa Pan-Re-  
versal  
Agfa Pan.  
Negative

*Group C*  
Agfa Novopan  
Reversal  
Kodak Super-  
sensitive Pan  
Reversal  
Selo Hyper-  
sensitive Pan  
Negative  
Gevaert Pan-  
Reversal  
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/7

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

It should be noted that the times given are Greenwich Mean and not Daylight Saving and adjustment must be made accordingly. Thus, 8 to 10 a.m. G.M.T. would, of course be 9 to 11 a.m. Willett time and so on.

## The 8mm. PROJECTOR

(Continued from page 111)

insert the end of the film in the top reel slot, press down on lever 'C' when the drive is taken up smoothly and the rewind rapidly made. This is achieved by replacing the spring belt by a loosely fitting fabric belt, which is tightened by the jockey pulley shown in the illustration, the cranked arm supplying the necessary movement.

Guards are fitted to the pulleys to keep the belt in place, which is sufficiently slack to allow the high speed pulley on the projector to revolve freely without binding. This rewind is most effective and a great improvement,

for it is not even necessary to slip the bottom belt off the take-up pulley, as sufficient tension can be applied to the rewind belt to overcome the 'drag' of the lower belt on the pulleys.

The removable side of the case accommodates the connecting cable, from the mains to the projector (though this is not shown in the illustration) in addition to the two spare reels.

The base is provided with rubber feet and the projector itself is mounted on soft rubber so that with the doors closed the machine is extremely quiet in use; and being completely self contained, can be transported and made ready for use with a minimum of trouble.

## Special Announcement!

# 1910—1935

Pathescope Limited have pleasure in announcing the provision of a 9.5mm. film depicting outstanding incidents in the reign of Their Majesties the King and Queen. Here are fine pictures, a worthy souvenir for you, in which are shown the Coronation, Delhi Durbar, and other splendid scenes.

The 60ft. reel has un-notched titles. No. 1935.

Special **7/6** Price

# **PATHESCOPE, LTD.,**

5, LISLE STREET,  
LONDON, W.C.2



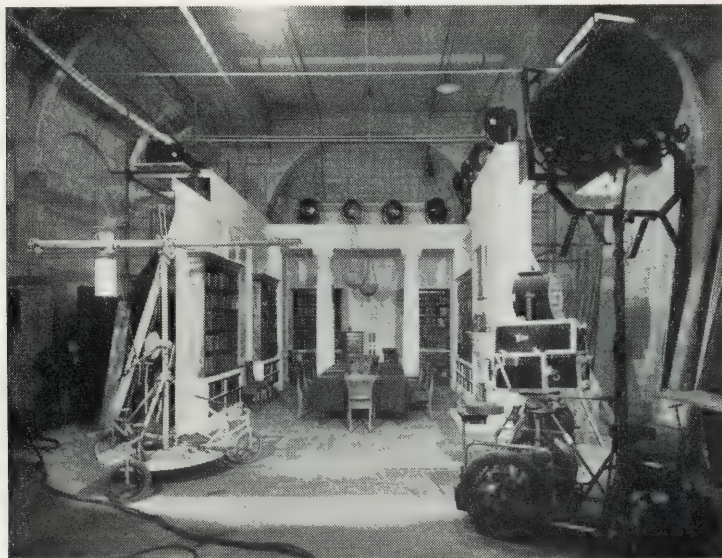
# Letters to the Editor

To the Editor, "Amateur Cine World"

Sir,—Having noticed in your paper the different arguments regarding the loaning of amateur club films, will you allow me, as chairman of the Brondesbury Cine Society, to say a few words?

There appear to be about seventy or eighty different clubs in this country, but how many are producing films to be lent to other clubs? From my experience there seem to be very few indeed which have something to offer in exchange for the films

Many people have written to us for details of membership and when the subscription of two guineas per annum is mentioned, many do not trouble to reply. What is beyond my understanding is this: how can clubs exist when their subs. are 7/6 or 10/- a year, in some cases even 5/-? They have projection evenings, or even public shows for which they charge admission and they get their programme for nothing. Is this considered fair to those clubs which spend a lot of money to produce the films for those



The only studio in the world devoted to the exclusive production of educational and cultural films. This is the G.B. Instructional Cleveland Hall Studios recently opened at Cleveland Street, London, W. Another picture on page 140.

they are hiring from the producing clubs; the usual letter reads: "We shall be only too pleased to reciprocate as soon as we are in a position to do so . . ." Well, that is very nice, but do those amateurs realise the amount of work and expense it entails to make a good—or bad, if you like—amateur film?

May I state some facts, to clear the air? I can hear you say Yes, do. Well, our latest production, "Two Candles," which has just been shown for the first time, cost the society in rent, light, heating, props, film stock and two copies about £150 to produce.

Our society owns and controls, up to date, five 9.5mm films, namely: "All is Not Gold," 260 feet; "B," 700 feet; the two prize-winners "Kentish Idyll," 600 feet and "Week-End," 200 feet; and "Two Candles," 600 feet; the production now being finished, "Second Performance" is on 16mm. One copy of each of these 9.5mm films for loaning to other clubs costs approximately £23. Who is to bear this expense?

We have borrowed very few films from other clubs, but one of our productions, "All is Not Gold," has been lent to forty-six clubs; some have paid 1/- for postage, others have not; so that in the majority of cases we have even had to bear the expense of postage.

programmes? One club secretary even complained that it costs too much to write to all the different clubs and ask for the loan of films! What has that club to offer in return? No mention is made of that. Why should producing clubs provide others with amusement free of charge?

I am not the only one to ask this question; other leading clubs are experiencing the same trouble and I was pleased to note this month that Meteor F.P.S. are bold enough to state their charge of 3/- per reel if no film of equivalent length is offered in exchange. Well done, Glasgow! and very fair to all. They have set the example and we have decided to follow suit. In future, all who wish to see our productions will be charged 2/6 per super reel and return postage. It will at least be something towards the cost of the copy which is made for other people's benefit. We in return will gladly pay 2/6 per super reel for any film lent to us. 134, High St., Notting Hill B. LUDIN. Gate, W.11.

As one who has had considerable experience of, and has done a great deal for, the amateur movement, Mr. Ludin's views merit attention and we shall be glad to have the opinion of the societies on the subjects he raises. The Brondesbury Cine Society, due in a very great measure to his efforts, have an admir-

(Continued on next page)

## London's largest selection of USED CAMERAS

**1-pl. Soho Reflex**, Ross f/4.5 Xpres, three double plate-holders, filmpack holder, leather case. List price £39. For . . . £22 10 0  
**1-pl. Dallmeyer Press Reflex**, revolving back, f/3.5 Press anastigmat, nine single plate-holders. £7 12 6

**4½ x 6 cm. Ernemann Ernoflex**, f/1.8 Erno-star anastigmat, focal plane shutter, speeds 1/20th to 1/1,200th sec., 12 single plate-holders, leather case. In good condition. List Price about £45. For £20 0 0

**Exakta Roll Film Reflex**, Carl Zeiss f/2.8 Tessar, leather case. In good condition. Takes V.P. size film. List price £22 10s. For . . . £15 15 0

**3½ x 2½ Thornton-Pickard Junior Ruby Reflex**, Cooke f/4.5 anastigmat, F.P. adapter, canvas case. List price £12 15s. For . . . £7 12 6

**16mm. Model K Cine Kodak**, f/1.9 Anastigmat lens. In new condition. List price £36 17s. 6d. For . . . £23 10 0

**3½ x 2½ Soho Reflex**, revolving back, latest pattern shutter, f/3.5 Ross Xpres, 3 double plate-holders, film pack holder and leather case. List price £40. For . . . £25 0 0

**5 x 4 Soho Reflex**, revolving back, 8in. Dallmeyer f/2.9 Pentac Anastigmat, 3 double plate-holders, leather case. In good condition. Original price £55. For . . . £25 0 0

**4½ x 3½ Soho Reflex**, latest pattern shutter, swing front, 6in. Carl Zeiss f/4.5 Tessar, 3 double plate-holders, leather case. In good condition. List price £38 6s. 6d. For . . . £25 10 0

**4½ x 3½ Thornton-Pickard Ruby de Luxe Reflex**, revolving back, Goerz f/4.5 Dogmar, 3 double plate-holders, canvas case. In good condition. List price £25. For . . . £12 10 0

**3½ x 2½ Soho Reflex**, revolving back, Ross f/4.5 Xpres, 6 double plate-holders, film pack holder, leather case. Cost £36. For . . . £15 15 0

**3½ x 2½ Zeiss Ikon Ideal**, double extension, rising and cross front, Carl Zeiss f/4.5 Tessar, D.A. Compur shutter, 3 plate-holders, film pack holder, leather case. New condition. List price £17. For . . . £9 15 0

**3½ x 2½ N. & G. New Special Sibyl**, Carl Zeiss f/4.5 Tessar, also 9in. Ross Telecentric f/6.3, 6 single plate-holders, film pack holder, leather case. £12 10 0

**9 x 12 cm. Patent Etui**, rack focussing, single extension, Carl Zeiss f/4.5 Tessar lens, D.A. Compur shutter, 3 plate-holders, film pack holder, leather case. In excellent condition. List price £17 5s. For . . . £11 12 6

**10 x 15 cm. Voigtlander Tourist**, double extension, rising and cross front, f/4.5 Voigtlander Heliar lens, Compur shutter, 3 double plate-holders, film pack holder, leather case. In good condition. List price over £20. For . . . £10 10 0

**Postcard Roll-Film Goerz Tenax**, Carl Zeiss f/6.3 Tessar lens, Compur shutter, speeds 1 sec. to 1/200th. In good condition. £6 12 6

**3 x 4 cm. Nagel Rollorey**, f/2 Xenon Anastigmat, in Compur shutter, range finder, leather case. List price £23 16s. For . . . £13 12 6

**Model II. Leica**, chromium finish, 5 cm. f/2 Summar Anastigmat, in rigid mount. In good condition. List price £30. For . . . £22 10 0

**16mm. Bolex Cine Camera**, 50ft. model, f/3.5 anastigmat lens, in splendid condition. £5 5 0

**16mm. Bell & Howell Filmo "75"**, Cooke f/3.5 lens, complete with leather case, in perfect order. List price £30. For . . . £15 15 0

**16mm. Bell & Howell Filmo "70"**, Cooke f/3.5 lens, two speeds, 8 and 16, complete with leather case. Cost new, £54. For . . . £20 0 0

ANY CAMERA SENT ON APPROVAL  
AGAINST CASH DEPOSIT OF VALUE

**SANDS HUNTER & CO. LTD.**  
37, BEDFORD STREET, STRAND, W.C2



# GREAT NEW PAPER

## FOR ATHLETES

No. 1  
on Sale May 20



OFFICIAL ORGAN OF THE AMATEUR ATHLETIC ASSOCIATION

Edited by

CAPT. F. A. M. WEBSTER

### Contents

#### "Paavo Nurmi, The Flying Finn"

Inside story of his amazing career, by Harold M. Abrahams.

\*\*\*

#### "Sprinting Speed"

What the Cine Camera Discloses.  
Fully Illustrated.

\*\*\*

#### "Training to Triumph"

A Monthly Training Scheme  
by "International Coach."

\*\*\*

#### "Athletic Common Factors"

By Capt. F. A. M. Webster

\*\*\*

#### Nurseries of Sport—No. 1: Bedford

2 pages of pen-pictures and photographs

\*\*\*

#### "Olympic Games Arrangements"

All Set for 1936  
By Evan A. Hunter

6<sup>D.</sup>

Every Month

June Issue on Sale May 20

Obtainable from all Newsagents and Bookstalls, 6d. or by post 7½d. from A. C. Burt, Link House Publications Ltd., 4-8, Greville St., London, E.C.1.

ORDER YOUR COPY TO-DAY!

# Amateur Cine Club Equipment

(Continued from previous page)

ably equipped studio, they have a respect for their craft and do things thoroughly; it is therefore not altogether surprising that their latest film should have cost about £150 to produce. Nevertheless, it should be emphasised that good, worthwhile films can be—and have been—made at a fraction of this cost. "Two Candles" consists entirely of interiors and this, of course, sends up the cost very considerably.

Again, not all—indeed, one might say, not many—clubs go to the expense of having copies made of their productions. The arguments in favour of making copies of club films intended for distribution are so obvious as not to need re-capitulation here; it is no doubt the question of expense that

this "Amateur Technique" myself, but I do feel that the amateur unit which produces story films on a location such as in a private house, with limited run-back for the camera, and low power lighting is doing more towards the artistic advancement of cinematography and towards creating a technique suitable for the amateur's interest, than the unit which "plays Hollywood" in an elaborately equipped studio, which, I think, leads to nowhere.

Another point. After seeing many amateur films, and assisting in the production of several, I have noted a great tendency on the part of the amateur cameraman to run away from his subject. You hear him say, "I must get back a bit. I cannot get them



A corner of the cutting room in the new G.-B. Instructional Cleveland Hall Studios. This firm has made provisional arrangements to complete regularly a schedule of production of at least 50 reels a year. Last year (their first year) 62 reels were finished in their own studio and it seems reasonable to suppose that with the new studio this output will be greatly exceeded. It has been found during the first year's working that the subjects most called for are geography, biology and physical education. At the present moment there is under course of production a film showing the advancement of science through the 25 years of the present reign. The Board of Education now makes a grant of 50% to secondary schools and 20% to elementary schools towards purchasing projectors. Already over 700 schools are so equipped.

deters many clubs from following this course. It also presupposes a not always well-founded reliance on the hirer's taking very great care of the original. With regard to the film, "Week-End," which won the prize in the 8mm. and 9.5mm. section of our 1934 Competition, we ourselves have had copies made of this for distribution to the societies. Copies of the prize-winning 16mm. film are also available.—EDITOR.

### Lighting Equipment

Sir,—When I read that So-and-So Cine Society has now ten thousand watts of lighting installed, I ask myself, "Why?" for I feel that amateurs who have such elaborately equipped studios are moving along the wrong lines.

Do you recall, up to a year or two ago, how much talk there was about "Amateur Technique"? Some talked about it, and others looked for it, but I feel pretty sure that they did not really know what they were after, even supposing it ever was to be found. Perhaps the films, "Gaiety of Nations," and "Extinction,"—with which we associate the names of Sewell and Ahern—are the most artistically interesting amateur films I have yet seen, and these were made with the minimum of lighting power and mainly in close-up.

Now I do not claim to have discovered

both in." Result, two tiny figures at the extreme edges of his picture. Let him try to shoot the same scene in a room twelve feet square with a one inch lens. I have seen it done, and with really good effect. Beckenham, JOHN W. MANTLE. Kent.

### News-Reel Restrictions

Sir,—I had hoped to film the Cup Final at Wembley, so I took the precaution, knowing that three of the news reel people had bought the rights, to write to the three firms in question, i.e., Messrs. Pathe, Universal News and Paramount, asking them if they would be good enough to extend the same courtesy to me on this occasion as they did for the Davis Cup Challenge Round at Wimbledon last year, by allowing me to take sub-standard films of the Final.

I received replies from all three firms, very courteous ones, informing me that they much regretted they were unable on this occasion to comply with my request, as they stated that the arrangements for this fixture were so different from those in force at Wimbledon. This remark, I suppose, is made on account of the fact that only three of the firms procured the rights at Wembley as against the five firms at Wimbledon, and the other two firms at Wembley would be pirates and they were afraid that some



member of these two firms would get into Wembley with perhaps a 16mm. camera and take pictures of the match and then have it enlarged to the 35mm. size. For that reason evidently they are forbidding all cameras to be used.

I think it is a great pity that amateurs should be deprived of such an excellent opportunity of making a film with such an interesting match; whether you can do anything to persuade the three firms to permit amateurs to take films, I do not know, but I am sure all your readers would be extremely grateful if you could do something. After all, if an amateur did take a film of the match and try to sell it, what use would it be? It would be without any sound record and probably far inferior to the news reel people's who are in a position to take pictures from different angles in the ground.

I felt inclined to write them further and offer to give them the reels as soon as I had taken them and allow them to keep them for a period of three weeks or a month, so as to make certain that the films would not get into competitors' hands until they had ceased to have commercial value.

Olton,  
Warwickshire.

G. B. HANDLEY.

So long as the unsavoury "gang war" between the rival companies continues, the amateur cinematographer is bound to be suspect at important functions of this kind. One news-reel company recently employed as many as 200 guards to see that "pirates"

titler and a Pathe motocamera 'B,' but am in difficulties over lighting. I am restricted to a 25 volt plant. The largest lamps I have are 40 watts and I am wondering whether two of these, used in the titling outfit with the shade supplied, would give sufficient light with an aperture of  $f/3.5$  with Pathe R.O.F. It is quite impossible to obtain much more than this wattage from a light socket in a 5 amp. circuit with a voltage of 25."

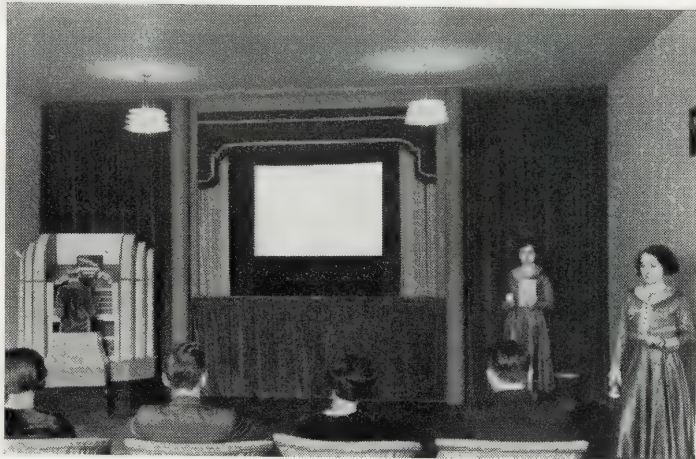
Two readers have kindly written letters giving the querist the benefit of their experience. We print their remarks here so that other readers may also benefit and thank our correspondents for their interest and assistance to a fellow-reader.

Sir,—With regard to the query of G.L.M., Little London, perhaps my experience will be of assistance as I have to do my titling with light from a 32-volt domestic plant.

I have found that if I over-run the lamps the actinic value of the light on Pathe R.O.F. and Gevaert Ortho varies as the cube of the ratio of the voltage used to the rated lamp voltage. Therefore if G.L.M. will insert a 12 volt car battery in the leads to his titling lamps he will treble the light, but it must be noted that the amperage will be increased by approximately 50 per cent. I have not found it necessary to use a resistance to bring up the lamps to full brilliance.

G.L.M.'s camera is a Pathe B and therefore the following hint may not apply to his model as it does to my slightly larger camera. Inside the camera, close to the hinge at the

*The proscenium and organ installed in the model miniature projection theatre run by Messrs. M. W. Dunscombe, Ltd., the well known cine dealers of 5 & 7, St. Augustine's Parade, Bristol, 1. The colour scheme is jade green and silver and the attendants, who are permanently on duty in the theatre are in costumes to match. A 4' 6" picture from a throw of 22ft. is obtained. There is seating capacity for 50 persons who are able to get an uninterrupted view of the screen from all angles, there being no appreciable loss of definition.*



did not get pictures. To quote from the *British Motion Picture News*: "... such competition is senseless. Why don't they (the news-reel companies) take a leaf out of the national newspapers? You don't get them going mad over any particular event—they combine and cover it. At the present moment the only people who are benefitting are the Cup Final promoters, Grand National, Derby and other events of a similar nature. If the news-reels got together they could cover the events, eliminate a lot of expenditure; everybody would be happy and this thuggery, now becoming a feature, would be a thing of the past."—Editor.

### Lighting for Titles

In a recent issue of *Amateur Cine World* a reader asked the following question:

"I wish to do titling with a Cinecraft

bottom of the presser plate, is a recessed screw about one-eighth inch in diameter. This is the governor setting screw and if it is turned one full revolution in an anti-clockwise direction it reduces the speed of the camera to 7 frames per sec. I have found that it is possible to speed up the camera to only 21 f.p.s. by two full turns in a clockwise direction, when the governor begins to foul the camera structure, but I have no use for such a slight increase in speed. The half-speed setting, however, is definitely useful.

This speed adjustment should be made only if the operator is competent to re-set the speed at 14 f.p.s. and perhaps Messrs. Pathe would frown at it anyway; but when readjusting the speed of the camera it is useful to know that the milled knob just above the starting trigger makes one revolu-

(Continued on next page)

## Chargers and scratched films



Scratched films are an annoying loss and it is surprising how often the blame is thrown on the Camera—more especially in the 9.5 mm. class.

Now we process many films, we know cameras, chargers and films intimately and say without hesitation that the majority of scratched films owe their defect to bad chargers.

We cannot overcome defects of design, but we can and do regularly examine all chargers before re-loading and if we see anything that may result in a scratched film we tell the customer so. We claim no particular merit for this. It is a part of the service—one of many small but important little things—that we render to our customers.

We know that the development of our business rests absolutely on the satisfaction and confidence of our customers. We must be fairly successful in this direction since so many of our customers come to us through recommendation. And they come from all over the country, too.

Judging from what some of them say, we ought to have headed this column with a portrait complete with halo. But we are not as good as all that—although we believe we are reliable all through. Anyway we place your satisfaction before even our profit. Yes, it's true although it sounds far-fetched.

Just now we have some exceptionally fine second-hand apparatus coming in—including many good cameras. Send for details of those available and ask for exchange allowance against your present equipment. No obligation.

*Edson*

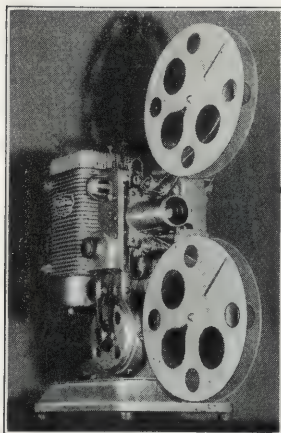
## THE AMATEUR CINE SERVICE LTD.

52, WIDMORE ROAD,  
BROMLEY, KENT.

Phone or Wire: Ravensbourne 1926



£39 10 0



**16 mm. New Ampro Bronze Super Projector**  
Large F 1.8 Super lens, 500 watt coiled coil direct illumination, lamp built in venturi patent tube (passing every iota of light through condensers), booster reflectors, every possible movement, forward, reverse, rewind, stills, tilting head; high speed rewind (just press the button, that's all), gear centralised tilting head, patent unique shutter (giving rock steady absolutely flickerless pictures, even at half speed), silent running by synchromesh gearings (no noise whatever), central oiling, unique kick back claws and feed (films can be run through indefinitely without any wear on films whatever). All thick bronze ripple finish, complete in russet carrying case. Wonder Projector.

**NEW • £39/10/0 • ONLY**

7 days' approval by post anywhere  
Exchanges. Hire Terms. Sole Agents:

**EDWIN GORSE**

THE DEALERS OF THE NORTH  
86, ACCRINGTON ROAD, BLACKBURN



**M.W. Dunscombe Ltd.**  
BRISTOL

READ

## TIMELY TOPICS

by **PROFESSOR LENZ**  
and keep up-to-date

Timely Topics is issued free to all readers of *Amateur Cine World*, and will save you pounds



Here is reel

**SERVICE  
SUPREME**

WRITE  
NOW

**M. W. Dunscombe Ltd.**  
5 and 7, St. Augustine's Parade  
Bristol

# Non-Flam Film Test Case

(Continued from previous page)

tion for each five frames. After rough setting by this knob it is advisable to check that 140 frames pass the gate in exactly ten seconds. It should be noted that when finally checking the camera speed a roll of used film should be used in the charger so that the drag of the take-up will be allowed for.

W.R.

Sir,—I would like to tell your querist how I overcame the same trouble of low power electricity. If he allows the motor of the camera to *run right down* and leave the operating trigger in the *running* position, then put in the charger of film and mount the camera on the tilting stand with the two 40 watt lamps or even 25 watt will suffice, at the correct distance for the Cinecraft or any tilting stand.

Having lined up title board and camera correctly, simply turn the winding-up key of the camera in the *normal* direction *very slowly* a half or quarter turn at a time. The shutter and claw mechanism will operate so slowly that its movements can be counted with the ordinary eye or ear—about two clicks of the winding key per second. 40 watt lamps at  $f/3.5$  with ortho stock will give a fairly well exposed title at 18 ins., but a little slower turn is better. Hoping this will overcome the difficulty as it has mine.

JOSEPH A. CLARKE.

**NON-FLAM FILM TEST CASE**  
Sir,—Some months ago the County Durham Police prosecuted the proprietors of a hall in Boldon for allowing the film "Potemkin" to be shown, on the grounds that the 16mm. stock used was inflammable and therefore

came under the Cinematograph Act, 1909. A Home Office expert was called in to prove that film used was inflammable. However, the summonses were dismissed by the Jarrow Bench with costs against the Police, who subsequently appealed. Mr. W. H. Thompson, the London solicitor defending the case, was recently informed by the solicitor to the County Durham Police that the appeal is not to be proceeded with.

Thus the position now is that the authorities accept the fact that the 16mm. safety film is non-inflammable and therefore can be shown in public without special precautions.  
Kino Films, 1935, Ltd. S. HANDEL.  
London, W.C.1.

Sir,—I would like to express my appreciation of the spirit your admirable journal showed with regard to my letter in your last issue. I was, to put it mildly, surprised that you did not exercise your privilege in the usual and well-known manner; but it confirms my opinion of the fact that the *Amateur Cine World* is strictly non-partisan and truly "on the level" as far as the amateur cine movement is concerned. So now, like yourself, with tongue in cheek, I will only say: "I wait to be squashed."

It gives me great satisfaction now to see the preliminary announcements of the advent of Messrs. Paillard's new camera, which features, among many other devices, a de-clutching mechanism for backcranking. At least one firm is alive to the importance of giving the amateur (at a modest figure) what he wants and not what the manufacturer thinks he wants. So now we can expect to get somewhere.  
Sheen, S.W.14.

N. REID.

## PAILLARD CINE CAMERA

(Continued from pages 128-129)

finder is dead horizontal with the lens. There is no direct vision finder through the gate of the instrument, but this is unnecessary as the present type of finder with parallel adjustment is identical with the method employed on the most expensive studio cameras. Actually, now that the more sensitive films have opaque backing the 'through the gate' type of finder is of little use.

The Paillard is an excellent instrument worthy of the attention of the most serious worker, while it is not too complicated for the ordinary worker who also wants to 'have something in hand' for special work. Both the 9mm. and 16mm. models are identical except for those parts which actually control the passage of the film, viz., the sprockets, claw and gate, and a camera can be converted from one size of film to the other for a small charge. To the 9.5mm. worker in particular the Paillard opens a new world of possibilities.

### How SUPPLIED

30 ft. lengths; in tins of 3 or loaded into your own chargers without extra cost.

### REVERSIBLE OR NEGATIVE POSITIVE PROCESSING

Reversible. By the Camera Company. A processing formula is available.

### ORTHO, PAN OR SUPER-PAN SPEED QUALITY

Orthochromatic. Makers state 500 H & D. The gradation was quite good, with good high-light and shadow tones. Compares favourably with its competitors. Fine grain.

### LATITUDE

2/3 for 30ft., without processing rights. 4/- for 30 ft. with processing rights.

### GRAIN PRICE

In testing this film we used a film speed figure of 20 degrees Scheiner, which is somewhat in excess of the makers' claim. The results of our test show that, if anything, Vauxhall film is faster than 500 H & D. We have not yet had any opportunity of testing Vauxhall processing as, owing to time limitation we processed the film in our own laboratories, but we will report on this next month after we have carried out further tests.

## VAUXHALL FILM

NAME Vauxhall.  
MAKERS OR AGENTS The Camera Company,  
320, Vauxhall Bridge Road, London, S.W.1.  
SIZE OF FILM 9.5mm.



# REPLIES to READERS

## FILTERS

"I propose filming winter sports in Switzerland on P.S.P. Last year I used a Pathe yellow filter. Would one of Ilford's be better, say the Alpha or the Delta? What are their factors with P.S.P.? How can I obtain moonlight effects?"—M.L.S., Birkenhead.

You do not state your objection to the Pathe filter, which we consider to be very suitable for filming in Switzerland. If you want a little more exposure with about the same effect, use an Ilford Alpha, which has a daylight factor of about 1½x as against 2x for the Pathe Yellow. On the other hand, for heavy sky effects use the Ilford Delta or K2, factor 3x on P.S.P.F., but this will also hold back any dark objects in the picture as well as the sky.

Hard moonlight effects can be obtained by using an Orange or Tricolour Red filter (about 4x to 5x factor) and soft moonlight effects with a Tricolour Green, or similar filter (factor about 6x). Under-exposures with a Delta filter will also give something of a hard moonlight effect with snow.

## FILM SPEED

"I have an exposure meter which is graduated for 26° Scheiner, but I use Pathe R.O.F. film. I am not sure of the speed of this film. Could you give me a formula for changing this meter reading to suit the film? Also could you tell me by how much I should decrease the exposure when in Switzerland. I suppose the actinic value of the light is vastly different there."—A.P.N., Highgate, N.6.

26 degrees Scheiner is about equivalent to 2,000 H. & D. 250 H. & D. is one-eighth the speed of 2,000 H. & D. This should enable you to make the conversion of the reading obtained on your meter. You should have no difficulty in Switzerland if you use your meter, particularly if this is of the photometric kind, as it will take care of any actinic difference.

We suggest, however, you should make a test with the individual meter, based on the information you give, before you attempt to make a number of exposures under conditions in which you cannot test the accuracy of them by having the film processed.

## MOVING TITLES

"Having constructed the titler described by Mr. Abbott in the February and March numbers of *Amateur Cine World*, I shall be grateful if you will inform me how, when making a receding or approaching title, say from 36" to 18", to keep the title in focus all the time whilst approaching or receding. (Camera, Dekko, 1.9 Ross lens)."—*Enquirer, Stockport.*

We do not wish to discourage you but we think you would be well advised to give up all idea of keeping approaching and receding titles in focus all the way. The matter is rather beyond the scope of the ordinary amateur cine camera.

Actually it is quite unnecessary for the title to be in focus until its final position is reached, and it will, in fact, be found an improvement to allow the title to come into focus as it becomes larger and then to "diffuse" as it retreats. It is important, however, that the

On this and the following page is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "*Amateur Cine World*," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

approaching and receding movements be performed fairly rapidly in order that the spectators shall not find themselves straining their eyes to read the titles at their indistinct stage. It is not intended that the title shall be read until it is stationary; the actual approach and withdrawal are merely subsidiary "effects."

The only way in which the title could be kept in focus the whole time would be to have a focussing mount of sufficient latitude to focus on both the near and the distant positions; to calibrate it for three or four intermediate positions; and to arrange for the mount to be turned as the camera approaches, or recedes from, the title, the "turning" being timed so that the various calibrations are reached at the same moment that the camera passes the coincident positions which must be previously marked out on the slide rail. It is doubtful if you will find this a practicable proposition, and in any case it is really unnecessary.

## TITLING WITH THE DEKKO

"I own a Dekko Cine, fixed focus 20mm. f/3.5 and wish to make a titler. Would you kindly advise me the size of the title cards, the number of watts required, the distance the camera must be from the title, also the lamps. I should also like to have your advice on the number of frames to expose for each title."—K.H.C.R., Thorpe Bay.

The sizes of the title cards and distances from the Dekko camera with 20mm. lens are:—

Size of Title Card	Distance from Camera
8½ x 6½	20
5½ x 4½	13½
4 x 3	9½
3 x 2½	7

The focal length of supplementary lens must be identical with the distance of title card from lens. As to the number of frames for each title, we presume you refer to 'running' and not 'notched' titles.

A good method is to start the camera and then commence to read every word of the title *deliberately*. Having read it through once in this manner, repeat it quite quickly and switch off the camera immediately at the second reading. This is a good general rule, but it is not inflexible as much depends upon whether the title is one that is quickly impressed on the mind or whether it requires some little assimilating.

With regard to lamps and exposure, presuming two 100-watt pearl bulbs are being used, these should be placed on each side of the title and not more than 10 inches away from the card or easel. As (according to the size of the card in use) they may then be in front of the camera they must be carefully shielded, preferably with a piece of bright tin plate, painted dead black on the side facing the camera. The bright side acts as a reflector—which is most necessary.

(Continued on next page)

## YES . . . . the time has come

—not to make disparaging statements about other dealers' advertising—but to carry on with our job of supplying Amateur Cinematographers with the goods and service they want. We do not believe that Amateur Cinematographers generally are interested in dissertations on advertising. Our experience proves beyond doubt that they are interested in our advertisements and make very good use of them. It is true that second-hand bargains are snapped up quickly—that surely is as it should be—and proves the effectiveness of the advertisement, both to us and the reader. FOR OVER 50 YEARS we have served faithfully and honourably the photographic and cinematographic public—No mushroom growth this!



## We are appointed DEKKO service agents

These popular 9.5mm. movie cameras are in great demand, but our stock is large enough to assure you of prompt delivery. Here is the Dekko specification: Three speeds: half, normal and slow motion. Can be used for snapshots, self-portraits, singles and animation. Fitted f/3.5 Dallmeyer interchangeable lens. £6 6 0. 9 payments of 14/9 f/2.5 Taylor-Hobson £6 16 6. 9 payments of 15/11 f/1.9 Ross or Dallmeyer £9 18 6. 9 payments of 23/2

## Place your order early for the "AVO" PHOTO-ELECTRIC METER

For still and cine cameras. Variable sensitivity to suit any light condition. Direct reading of exposure time and stop value over a wide range. Price only 57/6. Ever-ready leather case 5/- extra.

## SNAP ONE OF THESE 'SNIPS'

Used but Guaranteed in Good Condition. Approval willingly.

KODASCOPE 8 mm./30 PROJECTOR, complete as new £6 15 0  
CORONET CINE CAMERA, with f3.9 lens £1 17 6  
PATHESCOPE DE LUXE MOTOCAMERA, f3.5 lens, latest type camera, complete with iris vignette, waist level view finder, X4 filter, Pan Filter, and De Luxe carrying case, List price £12. £7 7 0  
PATHESCOPE DE LUXE MOTOCAMERA, f2.7 Krauss lens. £6 19 6  
PATHESCOPE MODEL B MOTOCAMERA, f2.8 Meyer Trioplan lens. As new £7 18 6  
PATHESCOPE MODEL B MOTOCAMERA, with f3.5 lens £4 4 0  
PATHESCOPE DE LUXE MOTOCAMERA, with f3.5 lens £5 19 6  
MILLER 9.5 mm. CAMERA, f3.5 Dallmeyer lens. List price £10 10 0. Slightly soiled. Maker's Guarantee £8 18 6  
PATHE FILTERS and PORTRAIT ATTACHMENTS 4/6 each  
WILLO CINE METER (List £2 2 0) £1 1 0

APPROVAL — PART EXCHANGE

**SHEFFIELD PHOTO CO. LTD.**  
**NORFOLK ROW. (FARGATE)**  
**SHEFFIELD — One minute walk from Town Hall**

Our only address.

'Phone 23891



## NOW! YOU CAN SHOW The Best Films in the World-YOURSELVES

The Great RUSSIAN MASTERPIECES  
POTEMKIN  
GENERAL LINE  
STORM OVER ASIA  
MOTHER  
NEW BABYLON  
ETC.

now available on 16 mm. non-flam stock.

Write for full particulars to The Secretary  
**KINO FILMS (1935) LTD.**  
84, GRAY'S INN RD.,  
W.C.1. Holborn 1760

## CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For private advts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

**ENSIGN AUTOKINECAM**, 16mm., f/3.5, with leather case, 4 speeds. Used only few times; excellent condition; cost 13 gns. £6 10s. 0d. Box 120, c/o "Amateur Cine World," 4/8, Greville Street, E.C.1.

**PATHE IMP** £5. Coronet Camera 30/-. Cinecraft Standard Titler with 2 extra sets felt letters, etc., 15/-. Also various other accessories. All in perfect condition. G. Clarke, 78, Gordon Rd., Ealing.

**DEALERS!** Why not advertise your goods and services on our Dealers Register page? The cost is trifling, yet it brings you into touch with local enthusiasts. Write for details to "Amateur Cine World," 4/8, Greville Street, London, E.C.1.

**TALKIE AMPLIFIER AND SOUNDHEAD**, 16mm., new condition, £12; Moving coil microphone, from recording studio, £2. 33, Baden Road, Brighton.

**MAGNIFICENT PROSCENIUM**, fit screen up to 56in. x 40in. Details. Stamp. Thompson, Royds Avenue, Accrington.

**ALL PERFECT.** Cinophot and case 15/-; G.E.C. microphone complete 10/-; Carbine No. 2 Developing Tank 12/6. Approval against cash. Isherwood, 70a, Tavistock Street, Bedford.

**THE AMATEUR CINE SERVICE LTD.**, 52, Widmore Road, Bromley. For expert cine processing with individual treatment. Quick service and standard charges, post free, with free Exposure Guide for the month.

**WANTED.** Bolex 500 Projector with disc talkie attachment and Permasec home recording outfit, complete; also Pathe exhibition films. What have you? M. Swider, 106, Trowell Avenue, Toronto, Canada.

**CINE-KODAK Special**, leather case, filters, perfect order, cost £165, sell for £95. Ensign 300B, 16mm. projector, new, cost £30, take £15. Cross, 86, High Street, Lympington, Hants.

**PATHESCOPE BABY PROJECTOR**, with motor attachment for super films and double resistance, perfect condition, as new, £4 10s. 0d. Parkside, E. Horsley, Surrey.

**COMPLETE OUTFIT:** Pathe Motocamera; set 4 Hermagis Lens; Projector; Silver Screen 3ft. 6ins. x 2ft. 6ins. Hardly used, cost over £12, what offers? BM/PXGC, London, W.C.1.

**WANTED.** Penny each offered for empty 30ft. Pathe Reels.—Amateur Cine Service, 52, Widmore Road, Bromley.

●The latest date for receiving small advertisements for insertion in the July issue of "Amateur Cine World" is FRIDAY, MAY 31st.

## Replies to Readers

(Continued from  
previous page)

Obviously, the shield-reflectors must not intrude on the space which would be formed by lines running from the camera lens to each corner of the title card. Under these conditions good exposures should be achieved at f/3.5 in the case of orthochromatic film and f/5 in the case of panchromatic film.

### TITLING

"I wish to film titles using a card size  $4\frac{1}{2}$ " x  $3\frac{1}{4}$ ". Camera is 16mm. cine Kodak B.B. f/3.5. What is focal length of the supplementary lens I should require?"—E.A.P., London, E.1.

The Cine Kodak BB is fitted with a 20mm. lens. The distance between the front surface of your camera lens and a title card size  $4\frac{1}{2}$ " x  $3\frac{1}{4}$ " should be 8 inches. This will give an actual area photographed of 4" x 3" and provides the requisite margin to ensure that no white border around the *Amateur Cine World* title picture should appear on the film. The supplementary lens must be of 8 inches focus and must be mounted as close to the camera lens as the mount of the latter will permit.

### INCREASING BRILLIANCE OF PICTURE

"I have a 35mm. projector which does not give a full-lit picture. What is the highest power lamp that can be used on the projector on a 6 volt or a 12 volt battery? Also, is it possible to back project through a silk screen?"—L.W., Norwich.

The power of lamp you use depends largely on the ampere-hour capacity of your accumulator. A cell of low capacity, with thin plates, will not stand the comparatively heavy current drain induced by a high power lamp.

In considering the changing of your lamp due thought should be given to the optical arrangement of reflector, lamp, condenser and projection lens in the machine. This is designed in such a way that with the size of filament at present in use the light emission is of the utmost efficiency.

Even though you put a more powerful lamp into the lamp-house, you may not perceive any improvement on the screen if you upset the balance of this arrangement. You may even make matters worse. Your new lamp should therefore have filament characteristics as near as possible to the old one. It is possible to show through a silk screen, but a lot of light is lost in the process.

### FASTER DUFAYCOLOR

The sales of Dufaycolor sub-standard materials passed into the hands of the Ilford Sales Department last month. The new Dufaycolor material will be twice the speed of that issued last year. A new filter will be necessary, so that those who have glass filters will need to change them. The practice of issuing a piece of gelatine filter of the appropriate character with each spool sold will, however, be continued. This will enable the user to tide over the period during which he is making arrangements for his new glass filter. In the coming season the film will be issued in roof. lengths as well as 50ft. lengths. The price of the former will be £2, including processing.

## NOTICE TO ALL AMATEUR MOVIE MAKERS

A NEW SERVICE  
FOR EVERYTHING

8-mm. 9.5-mm. 16-mm.  
CAMERAS PROJECTORS  
FILMS SCREENS

**PENROSE EDITING BENCH**  
contains rewind, splicer & illuminated viewing  
Price £2 - 15 - 0

**Penrose Cine Productions**  
69, Streatham Hill, London, S.W.2.  
TELEPHONE: TULSE HILL 6756



### Use a 'DREM' CINEMETER

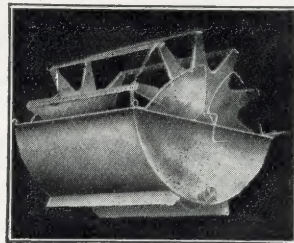
Every Amateur Photographer should use an exposure meter—here is the famous "DREM" at a new and low price. The CINEMETER shows at a glance the lens aperture to use to obtain correctly exposed films with any make of cine camera. Over 350,000 "DREM" exposure meters are now in use throughout the world.

**PRICE 30/-**  
New complete list of Drem Exposure Meters free.

**Drem Products Ltd.** 37, BEDFORD ST.,  
STRAND, W.C.2.

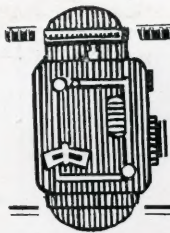
**WANTED FOR CASH OR  
PART EXCHANGE  
GOOD CINE APPARATUS**  
Give full details  
**SHEFFIELD PHOTO Co., Ltd.**  
6, Norfolk Row, (Fargate), Sheffield.

**The "TRIOFLO" PROCESSING  
APPARATUS FOR CINE FILMS**  
AVAILABLE FROM STOCK FOR 9.5-mm. by  
30 ft., 50 ft. and 100 ft., and 16-mm. by 50 ft.  
and 100 ft. LENGTHS.  
Can also be supplied for LEICA and other  
35mm. Stock.

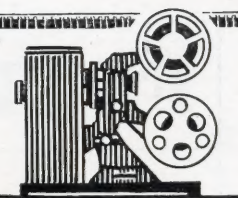


Write for Illustrated Pamphlet to the  
Patentees and Sole Manufacturers—  
**THE  
TRIOFLO CO., Ltd.**  
135, KING STREET,  
ABERDEEN SCOTLAND





# DEALERS' REGISTER



- FILM PRODUCERS.
- CINEMACHINERY SUPPLIED AND MAINTAINED.
- EXPERT ADVICE & SERVICE FOR THE AMATEUR.

**CINE-EQUIPMENTS LTD.**  
CINE-PHOTOGRAPHY and APPARATUS SPECIALISTS 16mm  
16, CORPORATION STREET BIRMINGHAM, 2 PHONE MIDLAND 1355.

## 9.5 PATHE FILMS

EXCHANGE your old super reel for a fresh one for 2/- only.

HIRE your supers from us at 9d. a day and 6d. additional days.

SALE of supers from 10/6 per reel. Pathe Motocamera B. F3.5, shopsoiled, perfect £4 4 0

*Lists on request*

**WELLINGTON OPTICAL WORKS**  
1, CHURCH STREET, WELLINGTON

## Morland Braithwaite

103, Alcester Road, Moseley Village,  
BIRMINGHAM, 13

Telephone SOUTH 2211

## THE SOUTH BIRMINGHAM CINE SHOP

## TWO CINE BARGAINS

**Complete Cine Kodak "8" Outfit**

Camera f/3.5, Leather Case,  
"30" Projector, Silver Screen,  
6 Kodographs, 1 Camera Film  
and accessories.

CONDITION AS NEW. QUITE  
UNSOILED.

List Price £27 13 0

**£21 0 0**

**Ensign 100B Projector**

(slightly shop-soiled)

List Price £17 10 0

**£15 0 0**

**Numerous Other Cine Bargains**

**ALL MAKES OF CINE FILM IN STOCK**

Dealer in Kodak, Siemens, Ensign, GeBescope,  
Pathe and Dekko Apparatus.

## HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors, and are only too willing to give you demonstrations for comparison purposes before purchase. As cine dealers are experienced, their advice and recommendation can be relied upon. What is more important, your local dealer is always ready to provide "Service after Sale," that is, to answer any future queries you may have about the use or handling of the cine apparatus you have bought

*Photographic Dept.*

## Hamley Brothers Ltd.

200/202, REGENT STREET, W.1.

OUR ONLY ADDRESS

## PROCESSING

9.5mm. 30 ft. 1/6. 16mm. 100 ft. 6/-, 50 ft. 4/6. Reducing from 16mm. to 9.5mm. Printing 9.5mm. 16mm.

Latest Pathe Supers 1/6 four clear days.

*Lists:—*

**COSMO FILM SERVICE,**  
3, Haigh Street, Brighouse, Yorks.

## J. R. NORRIS LTD.

**THE CINE SPECIALISTS**

Dekko, Pathe, Kodak Agents  
Film Library

**5, FRIAR LANE, NOTTINGHAM**

## EVERYTHING FOR MOVIES

FILMS FOR HIRE IN LONDON AREA  
CAMERAS AND PROJECTORS from 20/-  
Screens from 7/6; Films from 2/6

**Illustra Enterprises**

159, WARDOUR ST., LONDON, W.1.  
(Facing Film House, Oxford Street end.)  
Not a shop, but a Warehouse packed with motion  
picture equipment. Phone: 6889 Gerrard  
**YOUR INSPECTION INVITED.**

## THE CINE EXCHANGE OF THE MIDLANDS

*Specialists in Everything for Home Movies*  
If you are not satisfied with your present  
apparatus let us take it in part exchange for new.

Liberal Allowances made by

**GALLOWAYS,** Photographic  
Chemists  
VICTORIA SQ., BIRMINGHAM  
Opposite G.P.O. Phone: MID. 5670

## FOR ALL CINE SUPPLIES

**Pearson & Denham (Photo) Ltd.,**  
Bond Street,  
LEEDS, 1.

Molesey 1064

Open Sundays

## D. J. ALAND

**"CINEPHOTO HOUSE"**

THE CAUSEWAY, TEDDINGTON

*offers*

	List	
PATHE CAMERA B ..	£6 6 0	£3 15 0
" " De Luxe ..	£10 10 0	£5 5 0
" " " " f/2.8 Meyer ..	£15 10 0	£9 10 0
DEKKO f/3.5 ..	£6 6 0	£4 4 0
PATHE De Luxe, special Krauss f/2.7 lens ..	£21 0 0	£8 8 0
CORONET f/3.9 ..	£3 15 0	£2 10 0
ZEISS 16mm. f/2.7 TESSAR ..	£24 0 0	£8 10 0
ENSIGN f/3.5, Sp'ds 8, 16, 64 ..	£13 13 0	£11 0 0
CINE EIGHT f/3.5 ..	£9 17 6	£5 5 0

*All the above are S.H. but FULLY GUARANTEED*

**THE LARGEST CINE STOCKIST IN  
THE THAMES VALLEY**

Call, Write or Phone—25 mins. Waterloo

*Easy Payments, Hire, Part Exchanges*

**Cine Apparatus Urgently Wanted!**

*Don't Spoil that lovely Shot!*

MAKE SURE OF YOUR EXPOSURE WITH A

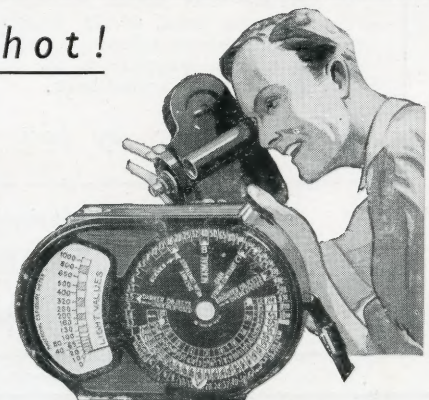
## WESTON METER

Gives correct exposure, instantly, without calculation. Avoids disappointments and wasted films. For "still" or Cine Cameras £6-15-0. Special model for Leica camera, £7. Exchanges. Lists free from THE Weston Specialists, or 'phone Mayfair 0924-5-6-7.



**WALLACE HEATON LTD.**

119, NEW BOND STREET, LONDON, W.1.



AMATEUR CINE WORLD  
COUPON

Available for one question only until June 15th



# FOUR BOOKS OF INTEREST

## J. M. Barrie and the Theatre

By H. M. WALBROOK

With original illustrations by W. W. LONDON, and F. E. WOODALL. A record of Sir J. M. Barrie's work as a dramatist from his first acted play, "Ibsen's Ghost," to the production of "Shall We Join the Ladies?" thus covering thirty years of work, unique in its combination of tenderness, fantasy and wit. Cloth boards. Title in gilt.

**3/6 ; by post 3/9**

## Gilbert & Sullivan Opera

By H. M. WALBROOK

With special Foreword by Sir HENRY WOOD and original illustrations by H. M. BATEMAN, etc. No lover of Gilbert and Sullivan Opera should be without this book, which gives the history of the famous collaboration from its beginning in 1871 to its close in 1896. Cloth boards with protective wrapper. Title in gilt.

**3/6 ; by post 3/9**



## Modern Photography for Amateurs

By J. EATON FEARN

*Eighth edition, revised and enlarged* by P. R. SALMON. The aim of the writer of this little book is to give elementary instruction in the delightful art of Photography. No technical phraseology or advanced theories on debatable topics—with which so many Photographic Manuals teem, to the bewilderment of the beginner—are indulged in. Simple instruction in simple language is the keynote of this exceedingly practical book.

**1/6 ; by post 1/8**

## Drawing for Profit

By R. HARRISON

An invaluable handbook showing how to turn this fascinating pastime into a profitable spare-time occupation. Clearly describes Sketching from nature; Perspective and shade; Figure drawing; Design; Finding Markets for work. Fully illustrated with practical diagrams and sketches. In Cloth.

**1/- ; by post 1/2**

*Complete 32-page descriptive Book Catalogue Free on request*

*These books may be obtained from your local bookseller, or at post free rates from A. C. Burt,*

**LINK HOUSE PUBLICATIONS**

**Link House, 4-8, Greville Street, London, E.C.1.**



**Digitization and post-production completed in the  
University of Wisconsin-Madison's Department of  
Communication Arts, with funding from the  
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing  
this magazine online.**

**MEDIA  
HISTORY  
DIGITAL LIBRARY**

